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THE UNIVERSITY OF ALBERTA

HUMOR AND IRONY
IN THE WORKS OF
ERNEST HEMINGWAY

BY



WILLIAM LAWRENCE GREGORET

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES
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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled Humor and Irony in the Works of Ernest Hemingway, submitted by William Lawrence Gregoret in partial fulfillment of the requirements for the degree of Master of Arts

A B S T R A C T

Although there is a tendency amongst critics to stress the serious and pessimistic side of Ernest Hemingway, upon looking at his works, both early and late, fiction and non-fiction, one can discover examples of humor and irony. For instance, if one examines his early work, The Torrents of Spring, one finds a wide variety of humor: examples of parody, caricature, burlesque, comic irony, satire, the grotesque and the absurd pervade the work.

Using the kinds of humor found in The Torrents of Spring as guidelines, we can consider other works by Hemingway, first, those which reveal the lighter side of his humor, humor involving the use of burlesque, caricature, and parody, and second, those which illustrate the other side of the comic spectrum in which irony, satire, the grotesque, and the absurd are used.

Irony has a special significance in Hemingway's humor, for it often is the device used to create the comic effects in the burlesque and satire of Hemingway's works. Furthermore, it is crucial in understanding Hemingway's humor, and indeed, all humor, for coupled with "pity", as it is in The Sun Also Rises, it helps define the emotion one experiences in the catharsis of comedy. This irony and pity of humor is an essential element in Hemingway's "code", so important as a moral force in his works.

A culture without satire is a culture without self-criticism and thus, ultimately, without humanity. A society such as ours, in which the forms of power are changing and multiplying, needs the restraining influences of savage laughter. Even if that influence at times seems negligible, that satirist's laughter is valid as a gesture—a gesture on the side of reason.

--Kingsley Amis

Humor is an affirmation of dignity, a declaration of man's superiority to all that befalls him.

--Romain Gary

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INTRODUCTION

In recent years commentary on the works of Ernest Hemingway has done much to augment the reader's appreciation of his writing. However, while critics have recognized the excellence of his fiction, their preoccupation with certain areas of his work has tended to make their criticism formulaic. Hemingway's significance as spokesman for the "waste land" generation, the psychological relationship between the experience of the man and the contents of his work, and his revolutionary achievement in style are examples of areas of study that have been examined to the extent that other avenues by which to approach his work have unfortunately been neglected. Few will dispute that these above areas contribute much to the interest in Ernest Hemingway as a writer, but one must also allow that by their very popularity amongst critics they seem to have inhibited study of some other important aspects of his work. One such aspect is humor, for it is an area virtually untouched by the scholars' research.

One should not assert that humor in Hemingway's works has been completely ignored, however, because there have been some comments made by important critics who have noted the presence of humor in his works. To attest to this one need only cite acknowledgements such as this statement by Carlos Baker: "Hemingway's skills as a comic writer are probably not enough appreciated",¹ or Philip Young's comment that wit "was always [Hemingway's] most underrated virtue".² Further commentary is provided in a recent work by Leslie Fiedler, who states, "We should

not forget what we are now in a position to see clearly, when polemics and envy no longer matter: that our two greatest recent novelists [Faulkner and Hemingway] were essentially comic writers. We realize that The Torrents of Spring, the Hemingway travesty of Sherwood Anderson, is not a trivial jeu d'esprit but one of his central achievements"³ And finally, Daniel Fuchs regards the novels of the writer as being "in what might be called the novel in burlesque tradition."⁴

These critical statements have two things in common: first, they reveal that there is an awareness on the part of the critic that humor does exist in Hemingway's writing, and second, they illustrate the inadequate treatment of this subject, that is, it is mentioned, but rarely is it developed to any extent. The purpose of this paper is simply to carry a study of Hemingway's humor further than the above critics do. To recognize that there is humor in works by Hemingway is not sufficient; it is an integral part of his work and warrants an expanded study. This study will show that Hemingway's humor is varied, and that it occurs throughout the range of his works. It will not presume to demand a recognition of Hemingway as a comic writer, but will merely attempt to study the elements in his works that constitute the comic.

Because there has never been the scarcity of critical comments on Hemingway's irony as there has been on his humor, there is a greater need to emphasize the latter in this study. The including of "irony" in the title of this paper is explained by the fact that it is apparent as one studies Hemingway's humor that it often derives its effect from irony.

And, as well as being an underlying factor in the humor, irony plays a key role in the theoretical aspects of humor which will be considered in the final chapter of this study. Besides irony, some of the areas of comedy covered in this study will be parody, burlesque, caricature, satire, and the grotesque. This list is quite complete considering that Hemingway is not usually regarded as a comic writer.

Yet if we consider some of the background, we discover that it may not be unusual to find evidence of the comic in Hemingway's writing. First, he himself has stated that he was an admirer of writers such as Cervantes, Fielding, and Twain;⁴ that this admiration of these comic writers should become influence is not unlikely. Second, his style is conducive to the comic because much of his writing is composed of dialogue, and to develop it to repartee is a short step, especially if irony and understatement are among the basic ingredients of the dialogue; humorous dialogue in his work is best exhibited by The Torrents of Spring and The Sun Also Rises, although it is found elsewhere. Finally, another advantage for Hemingway was his striving for accuracy when measuring a character, event, or even a society: one of his basic tenets as a writer was to fully understand and know his subject so that if he presented the subject only in part, or if he distorted it in any way, the reader would still successfully perceive the original subject. Whatever other effects these omissions and distortions produced in his writing, they also developed into comic irony, into caricature, and into satire.

Therefore, humor should not be construed as being something essentially alien to this writer of death and war, violence and criminality. At the outset, that is, from his first attempts at writing, Hemingway

displayed an inclination toward the comic. Two comic writers, Twain and Lardner, were influences on him at the time, and the latter especially was highly esteemed by the young writer who patterned many of his articles for his high school paper after his contemporary master of humor and of the vernacular. In The Apprenticeship of Ernest Hemingway Charles Fenton cites examples of Hemingway's early writing and despite some marked adolescence, they quite clearly show their author's interest in both the comic and the ironic. Indeed, humor seemed to be the dominant attribute of his writing at the time: "'I remember,' said one classmate, 'that often his themes were humorous. And this is something I have talked about since--he was gay in those days, always laughing, carefree. His literary ability was recognized, but one might have predicted that he would be a writer of humor.'"⁶ This, of course, is not altogether a false prediction. Even after Hemingway's participation in World War I, an experience which many claim made him serious and preoccupied with death and wounds, he still retained his sense of humor. Certainly many of his articles for the Toronto Star Weekly during the years 1920-1924 reveal that humor was his metier.⁷ In fact, he was hired by the paper mainly because of his talent in writing entertaining sketches with a satiric bent to them. Naturally, these articles are characteristically journalistic, but they were an important stepping stone in his career. While working for the Star Weekly, Hemingway's ". . . style and attitudes matured as he ranged experimentally through the various levels of burlesque, mimicry, satire, and irony. All of these qualities have been important in his fiction"⁸

His early years in Paris also demonstrate that Hemingway's comic,

and especially satiric, view of things was still a part of his make-up. The period of post-war Paris was a factious one, and a person was expected to be able to handle himself against all adverse attacks. Some of Hemingway's comments about literary movements, writers, and artists certainly seem to indicate that Hemingway was prepared to let everyone know that he was indeed capable of handling himself. Many of his statements simply made him enemies and embroiled him in the kind of controversies that followed him for most of his life. A number of these satiric sallies of Hemingway are not always in the best of taste, even if they were intended for humor. However, as much as possible we shall try to view these excursions into invective from the standpoint of Leslie Fiedler's quotation which reminds us that "polemics and envy no longer matter". So although some personal references cannot be avoided as in the cases of The Torrents of Spring and A Moveable Feast, for example, it is not the intention of this study to judge personalities. Hemingway's temperament was such that it seemed to thrive on battling friend and foe alike in order that it itself may survive. Nonetheless, however interesting it may be to examine his personality psychologically, we shall refrain from doing so, and shall concentrate upon the man's work instead.

Finally, a word about humor within the context of Hemingway's stories and novels and within the context of today's world. The milieu of the "waste land" or of the "lost generation" or of the "sad young men" brings the reader an awareness of a world which has as its watchwords decay, sterility, violence, death, and nihilism. This is the world which often confronts one in Hemingway's works. It is not

of his invention; he saw it about him just as the other writers of the period did, and he wrote about it just as they did. However, Hemingway is not just a reporter of this world; what he tried to do in his writing was to provide a counteraction to the void about him. With him this was done, first, by the use of irony, which implicitly shows that there are opposites and contradictions to these watchwords, that one cannot understand the meaning of sterility and death unless one knows life, or that one cannot understand violence and nihilism unless one has tried a life of positive participation and action. Second, it was done by the use of humor, which suggests that amid despair there is still a mind which can discern humor in life and can continually strive to preserve in our nature what is essentially human. Humor in Hemingway's works is our reminder that despite our glorious aspirations we are still in a position to suffer a pratfall, and it is also a reminder that in an existence of apparent waste we still have the ability to rise above our setbacks through laughter. With these two, irony and humor, to assist us in giving a balance to the world, there may be a possibility of advocating a constructive basis in life.

THE TORRENTS OF SPRING: PARODIC HUMOR

Although Hemingway had made earlier attempts at humor in some of his articles written for newspapers, The Torrents of Spring represented his first unified book of some length which was devoted to humor. When it was first published in 1925, the controversial appeal of it brought recognition to Hemingway who hitherto had been known to only a relatively small audience. In historical perspective The Torrents of Spring lacks the fine quality of other early works such as In Our Time and The Sun Also Rises, but it must be remembered that it was never intended to be anything more than a well-aimed joke. However, it is an important work for Hemingway because in writing it he repudiated his literary influences and asserted himself as an emergent writer; it is important in this study because in it there is a preponderance of humor, making it the obvious choice with which to begin an examination of Hemingway's humor.

The Torrents of Spring is not properly a novel. Although it has been compared to works by Twain, Sterne, Swift, and Cervantes, the best analogy is drawn with Fielding's Shamela. Like that book, The Torrents of Spring is at once a satire, a parody, and a burlesque. When it first appeared the critics in America were generally delighted with it and praised it both for its humor and for its criticism of the literary milieu. Ernest Boyd wrote that The Torrents of Spring "is the kind of parody . . . which is real criticism, and I can think of no subject more urgently in need of criticism . . . Mr. Hemingway is a

genuine humorist, and a critic so shrewd that I almost hope he may cure the disease he so well diagnoses".¹ Allen Tate called it "the most deftly tempered ribaldry, and the most economically realized humor of disproportion that this reviewer has read in American prose".²

Although the critics felt that its humor and criticism were the merits of the book, its principle targets, Sherwood Anderson and Gertrude Stein, were of a different opinion. Whereas Stein became soured to the point of being ridiculous in her militant contempt and slander of Hemingway,³ Anderson apparently never fully understood the intent of the book. James Schevill, writing of this period in Anderson's life, states:

The trouble with The Torrents of Spring, Anderson felt, was that it had no comic spirit . . . At the beginning of the book Hemingway quoted from Henry Fielding: "The only source of the true ridiculous (as it appears to me) is affectation". This kind of pretentious quotation seemed to Anderson to indicate that the satire was written in a spirit of jealous resentment rather than good fun.⁴

It is significant that Anderson saw no humor in The Torrents of Spring, for his own prose is almost devoid of it. His characters in Dark Laughter, for example, tend to be affected, yet Anderson always presented them seriously when they might have been better drawn with humorous detachment. Because Hemingway saw this aspect of Anderson's characters and chose to draw his characters as caricatures of Anderson's does not indicate "jealous resentment" in him but merely perceptive analysis and exposure of the fault. It should not be assumed either that Hemingway's parody simply represents a sudden and rash gesture to ridicule the older writer for the sake of controversial publicity. As early as his days in Chicago when Hemingway attended evening sessions in discussion with other writers, among whom occasionally was Sherwood Anderson himself, he had already indicated his alienation from some of

Anderson's themes and methods. Charles Fenton states: "He was thoroughly hostile, inevitably, to Anderson's concept of unconscious art. Once or twice he was vocally critical of Anderson's style. 'You couldn't let a sentence like that go', Hemingway once stated after Anderson had left, taking with him the story he had just read aloud."⁵ The publication of The Torrents of Spring seemed to be the natural outcome of Hemingway's attitude to the art of Anderson.

From some of his early short stories one can see that Hemingway was influenced by Anderson. "The Three-Day Blow", for example, begins much like "Departure" from Winesburg, Ohio, and "My Old Man" is similar to "I Want to Know Why". But Hemingway was also aware of Anderson's faults, and was quick to learn from the older writer's mistakes. He wanted to be sure that he himself would not fall prey to them, and by exaggerating them until they exploded he could avoid doing so. But to say, as Anderson did, that there was "jealous resentment" behind the parody does not seem to be accurate. Hemingway was undoubtedly grateful to Anderson for the latter's help, but it was help which enabled him to be published, and not help which molded Hemingway's style; Hemingway was not an imitator of Anderson who was trying to beat the master at his own game. Anderson himself makes clear his relation to Hemingway in this statement, presented by Carlos Baker in Hemingway: The Writer as Artist:

Anderson specifically disclaimed any personal connection with the widespread tendency to call Hemingway one of his imitators. "More than one critic, in speaking of Hemingway's work, attributed his impulse to me," wrote Anderson. "They had even perhaps intimated that I was a strong influence . . . Anyway it is sure that if others said I had shown Hemingway the way, I myself never said so. I thought, as I did in the case of Faulkner, that he had his own gift, which had nothing particularly to do with me."⁶

The misrepresentation of Hemingway as the pupil rejecting his old master,

Anderson, then, should be dispelled; what is more accurate is that Hemingway felt that Anderson was no longer the writer that he originally was, and that it was the corruption in Anderson's art that he was attacking. Hemingway was not the only person to see flaws in Anderson's work, and in particular Dark Laughter; John Dos Passos and Scott Fitzgerald were of the same opinion, and the latter published an essay saying so.⁷ Beyond the ridiculing aspect of The Torrents of Spring, it was convenient for Hemingway to use the book as a tool to become associated with Scribner's, rather than using it to purge himself from Anderson's "influence".

Hemingway's criticism in The Torrents of Spring does more than impugn Anderson; while writing a parody Hemingway also treated the popular and commercial literary world as an object of ridicule. For instance, Mandy, the junior waitress at Brown's Beanery, enables him to poke fun at H. L. Mencken and other literary taste-setters. She reads (rather incongruously and absurdly, one must point out) all the big literary periodicals such as The Forum, The Century Magazine, Scribner's, Harper's, and The American Mercury, and the vignettes and anecdotes she gathers are actually criticisms of the "artsy" milieu that Hemingway so disliked. Mandy and Diana, the older waitress, as well as the poetic factory workers, turn Petoskey, Michigan, into a miniature art colony with their literary name dropping.

This kind of atmosphere is suitable for satire of writers and critics alike, and none of the latter is ridiculed more than H. L. Mencken. He is mentioned several times in The Torrents of Spring, and each time the reader becomes increasingly aware that it is not to flatter

him as an arbiter of taste, but rather to reject him for it. Mencken's influence and popularity were at their heights at the time of publication of Hemingway's parody. From Hemingway's point of view the ubiquity of Mencken in the world of letters, as reflected by his name recurring in The Torrents of Spring, needed a thorough examination, if not a total renunciation. Indeed, the last time he is mentioned is when Scripps O'Neil says, "I don't give a damn about Mencken anymore".⁸ However, even at the outset Mencken is established as a butt for humor, for in the dedication H. L. Mencken is linked with S. Stanwood Menken, a highly unlikely coupling, and by the incongruity struck, Hemingway is ridiculing them both. Mencken's proclivity for using foreign words in his editorials in The American Mercury is ridiculed as well when Scripps O'Neil parodies it in this passage: "No more polizei for mine. They give me the katzenjammers . . . No more weltpolitik. Take Doctor Coolidge away".⁹

Two other people who occur in the name dropping passages of the book are Gertrude Stein and Sherwood Anderson. Like most of the other notable figures of the literary world, these two do not appear in a favorable light. Besides reminding us of her in the title to Chapter IV, "The Passing of a Great Race and the Making and Marring of Americans", Hemingway mentions Gertrude Stein when Yogi Johnson is indulging himself in reminiscences about Paris:

There was a street in Paris named after Huysmans. Right around the corner from where Gertrude Stein lived. Ah, there was a woman! Where were her experiments in words leading her? What was at the bottom of it? All that in Paris. Ah, Paris. How far it was to Paris now. Paris in the morning. Paris in the evening. Paris at night. Paris in the morning again. Paris at noon, perhaps. Why not? Yogi Johnson striding on. His mind never still.¹⁰

Stylistically, this passage has an element of parody in it, but it is humorous chiefly because of the reductio-ad-absurdum nature of Yogi's thoughts. Paris suffers in this ridiculous and prosaic description; Gertrude Stein suffers because she is included in the description, apparently not warranting a full paragraph to herself, and she becomes equally ridiculous, equally prosaic. Further, a man who is able to philosophize about the wonders of Paris in such a dull manner depreciates Stein by association: we do not respect his "never still" mind regarding Paris; therefore Stein is blemished by both the very mention of her by Yogi, and by the implicit admiration in his statements.

Sherwood Anderson receives a more explicit blast of criticism when he is mentioned by name in the book. When Yogi decides to lecture about the war to the two woods Indians (both of whom, in a surprising and comic inversion, had not only been to war, but had become high-ranking officers with medals of honor), he dissents from Anderson's analysis of it. "Fred Something", referring to Fred Gray in "that fellow Anderson's book", Dark Laughter, had impressions of the war which are quite different from those of Yogi Johnson:

Afterward, killing this man haunted Fred. It's got to be sweet and true. That was the way the soldiers thought, Anderson said. The hell it was. This Fred was supposed to have been two years in an infantry regiment at the front.¹¹

Thus Hemingway criticizes Anderson for his inaccuracies in his novels; if Anderson did not know how it was at the front, he should not have written about it. For Hemingway this was one reason to justify his writing of the parody.

Hemingway's mentioning of Gertrude Stein and Sherwood Anderson in the text serves as an introduction to them as the prime targets of

his parody. Carlos Baker suggests that other writers are also parodied, although with more good humor than Stein and Anderson are, and he cites John Dos Passos, D. H. Lawrence, and James Joyce as examples, but he also admits that "the Anderson-Stein axis is the central object of the parody".¹² The idiosyncracies and peculiarities of both writers' styles were such that if carried too far, as they sometimes were in their own works, they became fatiguing to the reader. Hemingway simply focused on these characteristics, exaggerated them, and so extended them toward boredom and absurdity.

Despite his attacks on the flaws in Gertrude Stein's style, Hemingway was prepared to acknowledge her influence upon him, for it was an influence far more significant to him than the one he may have received from Sherwood Anderson. In two statements he attests to this. The first is provided by John Peale Bishop, who quotes Hemingway: "Ezra was right half the time, and when he was wrong, he was so wrong you were never in any doubt about it. Gertrude was always right".¹³ In the second Hemingway said: "Here it is simpler and better to thank Gertrude for everything I learned from her about the abstract relationship of words".¹⁴ From her he learned to use precise words in a proper arrangement and repetition for psychological and aesthetic effects, for he recognized that she was an astute theoretician and a true innovator in twentieth century prose. Initially they admired what the other was trying to do in writing, but in time the waning of their admiration led Hemingway to parody her. As with Anderson's style, he was not only familiar with hers but had occasion to experiment with it in his volume of short stories, In Our Time. This passage from "Up in Michigan" shows the influence of

Gertrude Stein's method, especially in the repetition of the word "like" (which has been underlined throughout):

Liz liked Jim very much. She liked it the way he walked over from the shop and often went to the kitchen door to watch for him to start down the road. She liked it about his moustache. She liked it about how his white teeth were when he smiled. She liked it very much that he didn't look like a blacksmith. She liked it how much D. J. Smith and Mrs. Smith liked Jim. One day she found that she liked it the way the hair was black on his arms and how white they were above the tanned line when he washed ^{up} in the basin outside the house. Liking that made her feel funny.¹⁵

In contrast to the above excerpt where repetition conveys the emotion of Liz, in The Torrents of Spring Hemingway uses the repetitive device to ridicule Gertrude Stein's style. This use of what Edmund Wilson calls "echolaliac incantations"¹⁶ and her use of the "continuous" or "prolonged present"¹⁷ are the outstanding features of her style. In the following passage Hemingway effectively parodies the Stein style:

Scripps O'Neil and his wife sat side by side. Mrs. Scripps knew now. She couldn't hold him. She had tried and failed. She had lost. She knew that it was a losing game. There was no holding him now. Mandy was talking again. Talking. Talking. Always talking. That interminable stream of literary gossip that was bringing her, Diana's, marriage to an end. She couldn't hold him. He was going. Going. Going away from her. Diana sitting there in misery. Scripps listening to Mandy talking. Mandy talking. Talking. Talking. The drummer, an old friend now, the drummer, sitting reading his Detroit News. She couldn't hold him. She couldn't hold him.¹⁸

The "Stein-stutter"¹⁹ is made obvious and ridiculous through Hemingway's parody of it; it ceases to be a stylistic device, and simply is a tiresome prolongation of a banal situation.

The parody of Sherwood Anderson's writing is, of course, central to The Torrents of Spring and it covers a wider range than the gibes directed at the prose of Gertrude Stein. The book by Anderson which Hemingway attacked most regularly, Dark Laughter, has its style, its plot, and its theme parodied in The Torrents of Spring. If we examine

the opening sentences of each book, we find that one is almost a facsimile of the other:

Bruce Dudley stood near a window that was covered with flacks of paint and through which could be clearly seen, first a pile of empty boxes, then a more or less littered factory yard running down to a steep bluff, and beyond the waters of the Ohio River. Time very soon now to push the windows up. Spring would be coming soon now. Near Bruce at the next window, stood Sponge Martin, a thin wiry old man with a heavy black moustache.²⁰

Yogi Johnson stood looking out of the window of a big pump-factory in Michigan. Spring would soon be here. Could it be that what this writing fellow Hutchinson had said, "If winter comes can spring be far behind?" would be true again this year? Yogi Johnson wondered. Near Yogi at the next window but one stood Scripps O'Neil, a tall, lean man with a tall, lean face.²¹

Besides the elements of literary satire and stylistic parody already evident in Hemingway's passage, the reader can observe that the two plots are similar and parallel. The "torrents" of the title are introduced early by Hemingway as they are by Anderson in Dark Laughter, and act as symbols for the upsurge of Eros which accompanies the mild winds of spring. Even here, however, while Hemingway is ostensibly closely following Anderson's format, he is obviously undercutting the base upon which Anderson constructed his plot, for it soon becomes apparent that the seriousness with which Bruce and Sponge greet the season is only mimicked in Yogi and Scripps and it becomes a subject for mockery throughout The Torrents of Spring.

Hemingway's parody of the plot of Dark Laughter augments his parody of the style of Anderson. Anderson's digressive shifts to irrelevant material, the naive point of view, and the use of quasi-philosophical questions by his characters are all criticized by Hemingway. For example, this excerpt from Dark Laughter is found at the beginning of Chapter 17:

Marriage! Had she intended marriage, had Fred really intended marriage that night in Paris when both Rose Frank and Fred rather went off their heads, one after the other? How did one ever happen to get married anyway? How did it come about? What did people think they were up to when they did it? What made a man, after he had known dozens of women, suddenly decide to marry a particular one?²²

In The Torrents of Spring, besides having the major characters incessantly "wondering" about any number of trivial details or situations, Hemingway provides several instances in which Anderson's method of linking a series of questions together is parodied and burlesqued. One of these occurs after Scripps first arrives in Petoskey, Michigan:

Scripps was at a loss. What sort of chap was this telegrapher? What sort of men went in for telegraphy? Were they like composers? Were they like artists? Were they like writers? Were they like the advertising men who wrote ads in our national weeklies? Or were they like Europeans, drawn and wasted by war, their best years behind them? Could he tell this telegrapher the whole story? Would he understand?²³

From this self-interrogation, drawn out to become inane, it is patent that Hemingway does not merely follow Anderson's technique; instead of reproducing it he extends it and distorts it so that it becomes ridiculous. When this device is multiplied throughout the book, the effect is an unflattering disclosure of the predominant characteristics in Anderson's style.

At the same time that Hemingway is criticizing Anderson's manner, he is criticizing his matter as well. What Anderson's conjecturers think about is brought to task the same way that the style is. In Dark Laughter the concerns of the characters are often sexual and this comprises much of the thematic structure of the novel. The Negro is used as a phallic symbol in Dark Laughter and the "laughter" is the choric manifestation of the symbol. In The Torrents of Spring Hemingway parodies the implication of Anderson's thesis. At the outset of the book

we learn that the first part is going to be about "Red and Black Laughter"; if Anderson can use "black laughter" as a leitmotif, Hemingway will better him by using "red and black laughter", adding the Indian to the Negro element present in Anderson's work. Where Anderson has passages such as, "A high-pitched negro laugh rang through the house"²⁴ Hemingway quite haphazardly interjects "the sound of an Indian war-whoop" and the "high-pitched uncontrolled laughter" of the Negro.²⁵ Not only is this a ridiculing imitation of Anderson, it is also a criticism of the tendency to associate the so-called primitive with sexual freedom which acts as a contrast to the hesitant, inhibited sexual actions of the Caucasians. As far as Hemingway was concerned, then, Dark Laughter was based on a fallacy, and had to be rejected.

Sexual frustration is dealt with elsewhere in Hemingway's works, but in The Torrents of Spring it is given a humorous treatment. The spring-love motif that is presented seriously in Dark Laughter is, indeed, worthy of ridicule from Negroes and whites alike because of the ineptness of Bruce Dudley; but in The Torrents of Spring the feelings stirring within Scripps are given a mocking treatment as this following over-sentimental passage amply illustrates:

"I've been working all day long"--he looked at the elderly waitress--"for you", he added.

"How lovely!" she said. And then smiled shyly. "And I have been working all day long--for you."

Tears came into Scripps's eyes. Something stirred inside him again. He reached forward to take the elderly waitress's hand, and with quiet dignity she laid it within his own. "You are my woman," he said. Tears came into her eyes, too.

"You are my man," she said.

"Once again I say: you are my woman." Scripps pronounced the words solemnly. Something had broken inside him again. He felt he could not keep from crying.

"Let this be our wedding ceremony," the elderly waitress said. Scripps pressed her hand. "You are my woman," he said simply.

"You are my man and more than my man." She looked into his eyes.
 "You are all of America to me."

"Let us go," Scripps said.²⁶

The stock situation of romance with its dignity, solemnity, and ceremony is debunked by Hemingway. The author, who is a master of relating emotion to the reader without describing it, feels compelled to spell out the maudlin nature of this situation: "Tears came into her eyes, too".

The importance of eyes and hands in the standard Elizabethan sonnet is mocked, as is the concept of the lovers' relationship to the world soul, "You are all of America to me". Stylistically, the cadences Hemingway uses add to the humor, as in the pauses and emphases in "for you", or in "Once again I say: you are my woman". In its use of parody, in style, and in content, this passage is typical of the entire book.

Similarly, Yogi Johnson's concern with his own yearnings adds another comic aspect to the love theme. Ever since Paris where "a very beautiful thing happened to . . . [him]",²⁷ he has been troubled because he has not felt any sexual urge within himself. Now with the advent of spring there is still no noticeable change, and he worries about ever fulfilling his inchoate desires. However, just as Bruce Dudley finally achieves satisfaction, Yogi has his prayers answered. The climax comes while he is sitting in Brown's Beanery (Best By Test) and a naked Indian woman walks in causing much consternation for the people sitting there. But not for Yogi:

Yogi Johnson was not listening. Something had broken inside of him. Something had snapped as the squaw came into the room. He had a new feeling. A feeling he thought had been lost forever. Lost for always. Lost. Gone permanently. He knew now it was a mistake. He was all right now. By the merest chance he had found out Let spring come now. Let it come. It couldn't come fast enough. Let spring come. He was ready for it.²⁸

The last view we have of Yogi is of him walking down the railway tracks, stripping off his clothes, accompanying the squaw, her papoose, and her husky dog, a fitting and comic apotheosis to his love problem, and an appropriate and decisive parody of Anderson's major concern in Dark Laughter.

As well as being a book which derives much of its humor from the fact that it is a parody and satire on writers, with particular emphasis on Sherwood Anderson and his novel Dark Laughter, The Torrents of Spring has worth of its own as a comic work. For instance, it is noteworthy that this is the only work of considerable length by Hemingway that is set in America and, as might be expected, there is a good deal of satire on the American way of life, especially its social and business aspects. An excellent example of social satire occurs in the passage in which the two Indians escort Yogi to a private club for a drink. The inside of the club is decorated very lavishly, but contrary to what one would expect under the circumstances, this aristocratic club is owned and operated by Indians, and Yogi is introduced to them: Mr. Sitting Bull, Mr. Poisoned Buffalo, and Chief Running Skunk-Backwards. On the wall of their committee room hangs a miscellaneous mixture of portraits, each reflecting another variation on the Indian theme of the club: Chief Bender, Francis Parkman, D. H. Lawrence, Chief Meyers, Stewart Edward White, Mary Austin, Jim Thorpe, General Custer, Glenn Warner, Mabel Dodge, and "a full length oil painting of Henry Wadsworth Longfellow".²⁹ One of the patrician Indians, Red Dog, talks surprisingly like an Englishman: "I say, Bruce," he spoke sharply; "your mirth is a little ill-timed," "Bruce is an eccentric," Red Dog

explained, "but he's a corking bartender and a good-hearted chap."³⁰ He is in ironic contrast to the two Indians who brought Yogi to the club: they talk in the conventional, stereotyped Indian language, for example, "White chief heap big medicine".³¹ Eventually the Indians who are members of the club discover that Yogi Johnson is merely a Nordic and that he cannot pass the "color bar" so they eject him and the two traitors who brought him there--an example of ironic inversion for humor.

The above example is noteworthy for something other than its value as a satiric comment on the American way of life. In it and throughout the book Hemingway makes much use of situation, particularly where there is a clashing juxtaposition of ideas or events. There is often a collage of recognizable things in juxtaposition which results in a topsy-turvy world. The incidental war-whoops which occur at the end of the first three chapters of The Torrents of Spring have already been commented upon in their role of the parody of Dark Laughter. Now let us examine them in their context only. For anyone who does not know Anderson's novel, these war-whoops come as a puzzling surprise, as the following quotation illustrates:

. . . Silently for the most part, the workmen hung up their tools. The half-completed pumps were put away on their racks. The workmen filed, some of them talking, others silent, a few muttering, to the washroom to wash up.

Outside through the window came the sound of an Indian war-whoop.³²

The last sentence does not belong in the context of the former paragraph, nor in the context of the entire chapter. It comes as a surprise; it is nonsensical, unexplained, incongruous, and almost uncanny. After occurring three times in as many chapters, each time

having no connection or contingency with what preceded, this Indian war-whoop becomes a comic refrain. Then, just as abruptly as it began, it stops, again leaving the reader to question why, and by the upset to our expectations, it is comic too.

These instances, and several others like them, give the texture of the book a whimsical and illogical nature. The situations presented by a man who enters a beanery and orders a meal for himself and for the bird he carries under his shirt, or by a naked squaw with a papoose on her back entering the same beanery, or by the waitress and customers of the same beanery who quote from the classics and yearn for the life of the expatriate American living amongst the artistic and literary societies in Paris are comic because they are couched in ironic incongruities which make all standards disjointed and absurd.

Another way in which Hemingway created a zany mood in The Torrents of Spring is by inserting episodes in which he directly addresses the reader. This is the device of the intrusive narrator and is common in comic novels, especially those of the eighteenth century. It is used to break down the barrier between the writer and the reader, and sacrifices a tight structure in favor of producing comic effects. For instance, the beginning of Chapter X, "Spring was coming. Spring was in the air. (Author's note.--This is the same day on which the story starts, back on page one.)" and the end of the same chapter,

(In case the reader is becoming confused, we are now up to where the story opened with Yogi Johnson and Scripps O'Neil in the pump-factory itself, with the chinook wind blowing. As you see, Scripps O'Neil has now come out of the pump-factory and is on his way to the beanery with his wife, who is afraid she cannot hold him. Personally, we don't believe she can, but the reader will see for himself)33

do little for the unity and continuity of the story. However, they do

add comicality to it, and Hemingway was more interested in this than in creating a work which strictly adhered to the three unities. Beyond making comments on the story, Hemingway varies the technique of the narrator's aside by inviting the reader to send him any written material he has, by complaining that he does not make enough money in "the literary game", and by challenging any reader who might insult F. Scott Fitzgerald. He also introduces some of his friends (Fitzgerald, Dos Passos, Stearns, Lewis, Ford, and Wells) to his readers and relates some of the action happening in the background while he is writing the book. Besides disrupting the book for comedy, these incidents also contribute to the literary satire in it, and together, these digressions, discussions, and the author-narrator who presents them, all add to the comic nature of the book.

Though The Torrents of Spring is usually considered to be outside the general repertoire of Hemingway's works, it has value in this study because it shows his ability to evoke a humorous response in his readers. This light-hearted side of Hemingway never left him, although it became less overt in his later works. Humor is manifest in The Torrents of Spring, for the author used parody, caricature, burlesque, irony, and satire to achieve humor. In it he laid the foundation for a solid core of humor which is found in succeeding works. Hemingway wrote the book as a game "to cool out" after finishing The Sun Also Rises; it should be read in the same spirit in which it was written.

THE COMEDY OF BURLESQUE

The comedy employed by Hemingway in The Torrents of Spring was in many ways only an exercise for him, but we can use it as a guide towards a further study of humor in his work. From humor essentially derived from a parody of Dark Laughter, Hemingway progressed to a laughter which could sometimes be dark indeed. On the other hand, it will be evident that his humor can also maintain a close association with the lighter forms of comedy which provide hilarious moments for the readers. In either case, humor finds its way in Hemingway's works and remains to form an integral part of his writing. The concern of the remainder of this study will be to illustrate and comment upon some of the facets of this humor.

At the conclusion of the last chapter, we noted that Hemingway had used many forms of humor in The Torrents of Spring. Among those listed were parody, caricature, burlesque, irony, and satire. In this chapter we will concentrate upon the first three forms listed above, the mock seriousness of burlesque, with its concern with the incongruity between a given subject and the treatment it receives, the exaggerating and distorting quality of caricature, and the mocking imitation and criticism in parody.

The first work by Hemingway to appear after The Torrents of Spring was The Sun Also Rises, and it, like its predecessor, contains several comic forms. At the beginning of the novel we are introduced to a major comic character, namely, Robert Cohn; however, there is little

resemblance between this comic character and Scripps O'Neil and Yogi Johnson. Whereas Scripps and Yogi are presented in such a way as to dissuade serious consideration, Robert Cohn is a character drawn with verisimilitude and is not subjected to overt spoofing by the author. He is, however, presented in a burlesque manner because the seriousness of his character is in contrast to the general fun which is evident in the other characters of the novel. He has a strong romantic strain in his character and this gives him an unrealistic approach to life, which the others, despite their mirth, do not have. Values which are centered around heroic romanticism, Hemingway seems to suggest, have little or no place beside the hard reality of today's world, and become ridiculous if applied to it.

The fact that Cohn is introduced first in The Sun Also Rises, gives the initial impression that he might be the central figure of the novel, and that some of his attributes are "heroic". The reader learns, for instance, that being the "middleweight champion of Princeton . . . meant a lot to Cohn"; one also learns that he was the star pupil of the coach and "played a very good end on the football team". Having money allowed him to enjoy the prestige of editing a literary magazine and when he has his novel accepted by a publishing company he is very pleased; not only did the publishers praise it, but a number of women in New York made him feel that "he was an attractive quantity to women".¹ Taken at face value, these comments suggest that Cohn is a well-rounded individual, an athlete, an artist, and endowed with physical attractiveness. But while this build up of his ego is being established, there is clearly a counter-movement developed by the narrator, Jake Barnes, and the reader sees that Cohn is essentially weak, and that his exploits reveal his

need to excel in order to prove to himself and to others that he is worthy of attention. What is really the situation, then, is that Cohn wants to play the hero, he would enjoy living his life as if it were a saga or an epic, yet through the debunking of the anti-hero Jake Barnes, we realize that he is closer in character to a Sir Thopas than to a Beowulf. Just as Hemingway once dissented from the heroic when he stated that, ". . . all bad writers are in love with the epic",² so does he show the same mistrust in the heroic, the mystical, and the glorious when he makes Robert Cohn an upside-down, mock-serious version of the hero.

Early in The Sun Also Rises some details are provided indicating that Cohn's character is less than heroic. We discover, for example, that his wife "left him and went off with a miniature-painter",³ certainly a deflating situation for him, and that he is immature in both matters of love and in his outlook on life. His excessive romanticism is made clear in this passage in which Jake Barnes discloses some pertinent facts about Robert Cohn's reading habits:

There was another thing. He had been reading W. H. Hudson. That sounds like an innocent occupation, but Cohn had read and reread "The Purple Land". "The Purple Land" is a very sinister book if read too late in life. It recounts splendid imaginary amorous adventures of a perfect English gentleman in an intensely romantic land, the scenery of which is very well described. For a man to take it at thirty-four as a guide-book to what life holds is about as safe as it would be for a man of the same age to enter Wall Street direct from a French convent, equipped with a complete set of the more practical Alger books.⁴

This is as concise and apt a description of Cohn as the reader will find; it reveals something of his innocence, his romanticism, and his misplaced ideas on love and life. Immediately after this account we are given a dramatic example of what Jake Barnes had just mentioned: Cohn confronts

him with his wild scheme of going on a trip to South America. It would, he says, solve all his problems, but his incapability to undertake his epic journey alone is revealed when he asks Jake to accompany him. The more practically-minded Jake declines the invitation and advises him to start living his life properly in Paris.

There is yet a more telling illustration of Cohn's romantic ideals when he asks Jake to tell him about Lady Brett Ashley, whom he has recently met. This passage reveals the contrast between Jake's realistic approach to Brett, with whom he shares a mutual love, and Robert's infatuation with a fabricated ideal:

"She's a drunk," I said. "She's in love with Mike Campbell, and she's going to marry him. He's going to be rich as hell some day."

"I don't believe she'll ever marry him."

"Why not?"

"I don't know. I just don't believe it. Have you known her for a long time?"

"Yes," I said. "She was a V. A. D. in a hospital I was in during the war."

"She must have been just a kid then."

"She's thirty-four now."

"When did she marry Ashley?"

"During the war. Her own true love had just kicked off with dysentery."

"You talk sort of bitter."

"Sorry. I didn't mean to. I was just trying to give you the facts."

"I don't believe she would marry anyone she didn't love."

"Well," I said. "She's done it twice."

"I don't believe it."

"Well," I said, "don't ask me a lot of fool questions if you don't like the answers."

"I didn't ask you that."

"You asked me what I knew about Brett Ashley."

"I didn't ask you to insult her."

"Oh, go to hell."

He stood up from the table his face white, and stood there white and angry behind the little plate of hors d'oeuvres.

"Sit down," I said. "Don't be a fool."

"You've got to take that back."

"Oh, cut out the prep-school stuff."

"Take it back."

"Sure. Anything. I never heard of Brett Ashley. How's that?"

"No. Not that. About me going to hell."

"Oh, don't go to hell," I said. "Stick around. We're just starting lunch." ⁵

Besides the obvious contrast established here between the romantic and the realist, several other things occur in this passage which are noteworthy. Cohn, because of his romantic ideals, strikes one as being rather ridiculous. He refuses to believe the facts that Jake Barnes presents to him, he does not act his age and drives Jake to call him a prep-school student, he is overly sensitive about "insults" toward Brett and himself, and when his honor is challenged he is prepared to fight, standing menacingly behind the "little plate of hors d'oeuvres"; he is, in short, a character from the burlesque tradition. It is noteworthy as well that he is called a fool twice in this excerpt.

The mockery directed against Cohn as he assumes his stance for a fistic defense of his honor confirms the fact that he is a burlesque figure, for in that posture he is as ridiculous as Pistol strutting about like a cock with his broken half-sword defying anyone to challenge him. Fighting and, in particular, duelling are stock devices in stage burlesque. At this point in the novel Cohn is calmed by Jake's common sense, but later, when the group is in Spain, the "duelling" begins in earnest. When Robert Cohn learns that Brett has gone off with the young bullfighter, Romero, he blames Jake for this turn of events. In the brief and humorous fight that ensues Jake is knocked unconscious and Mike Campbell is knocked down. Later Bill Gorton says to Jake, "Old Jake, the human punching-bag," ⁶ and, as the comment suggests, this fight does not amount to anything very serious. However, in the next fight the matter has turned sour, and Cohn's behavior in pummeling Romero, who

refuses to be defeated, is reprehensible. Any romantic notions of chivalric ideals in Cohn have been overturned, the comic action has retarded somewhat, and the gloom is not easily dissipated.

Despite the change in Cohn's attitude, he still remains a basically comic figure. He has changed from the caricature of the romantic hero to the churl, "the refuser of festivity, the killjoy who strives to stop the fun".⁷ He is the disruptive figure who, because he cannot have his way, does everything he can to disallow anyone else from following his own way. This malcontent tendency in Cohn has been foreshadowed by his marginal membership in the group. Earlier we noted that Jake Barnes called him a fool, although it might have been more precise to call him a scapegoat, for this is a major aspect of the characterization. Over and over again it is emphasized in the novel that Cohn does not belong to the group made up of the other main characters and his Jewishness helps to consolidate the fact. He is the one character who is almost always referred to by his last name, the other members of the main group agree that "he's behaved very badly"⁸ while in Spain, he does not meet the standards of the group because he never seems to enjoy himself by getting drunk,⁹ and again, his romantic notions, such as calling Brett a Circe,¹⁰ do not meet the approval of the others. One of the last things we hear about him is that the fight he had with Romero ruined him and that he has departed for Paris. In keeping with the typical scapegoat figure, Cohn escapes with both derision and sympathy.¹¹ The ridicule which precipitated his rejection by the group is accompanied by this statement from Bill Gorton: "I feel sorry about Cohn," Bill said. "He had an awful time."¹² But against this statement

we have Jake's, which conforms to the standard acceptable to the group: "Oh, to hell with Cohn",¹³ and Mike Campbell's: "I'd like to see Mr. Robert Cohn in jail".¹⁴ After his departure there is a curious, settled atmosphere in the novel which is akin to the relief after such an expulsion of the fool or scapegoat from the society. Robert Cohn, then, is a comic figure from many standpoints, ranging from the simple burlesque comic to the pathetic, almost ritualistic sacrificial figure in comedy.

Another character from The Sun Also Rises who is important in the context of this study is Bill Gorton. He is interesting as a comic figure because he stands out as an uncommon element in Hemingway's works, being an approximation of the clown or buffoon. Northrop Frye associated the buffoon with one "whose function it is to increase the mood of festivity rather than to contribute to the plot",¹⁵ and it will be noted that Bill Gorton is the only major character in the novel who does not have any part in the love complex which surround Brett. If his function in the plot is minor, his contribution to the mood of the novel is significant. When "Old Bill" arrives in Paris, the pace of the novel picks up noticeably. Upon meeting Jake he begins to recount his passage through Europe and it becomes apparent why every place he stayed was "wonderful", for he is still not very sober. This characteristic drunkenness in the buffoon has precedence in such characters as Falstaff and Sir Tony Belch and the jailer in Die Fledermaus, and contributes a good deal to the humor of the novel. Much of the humor in The Sun Also Rises is effected by the comic iteration of the tipsy Bill Gorton. For example, "Ought not to daunt you," he explains. "Never

be daunted. Secret of my success. Never been daunted in public".¹⁶

Similarly, he repeats his variations on the theme of taxidermy, ending with notions of stuffing first a horse-cab and then a race-horse.¹⁷

Another aspect of Bill Gorton's humorous speeches is parody, which often uses repetition to enforce it. For example:

You're an expatriate. You've lost touch with the soil. You get precious. Fake European standards have ruined you. You drink yourself to death. You become obsessed by sex. You spend all your time talking, not working. You are an expatriate, see? You hang around cafes.¹⁸

The statement is a parody of contemporary American editorials about the "transplanted transatlantics"¹⁹ and derives much humor from the ironic manner of Bill Gorton. Another example of parody occurs a little later in the story when Jake and Bill are relaxing after a morning of fishing:

Utilize a little, brother," he handed me the bottle. "Let us not doubt, brother. Let us not pry into the holy mysteries of the hencoop with simian fingers. Let us accept on faith and simply say--I want you to join with me in saying--What shall we say, brother?" He pointed the drumstick at me and went on. "Let me tell you. We will say, and I for one am proud to say--and I want you to say with me, on your knees, brother. Let no man be ashamed to kneel here in the great out-of-doors. Remember the woods were God's first temples. Let us kneel and say: 'Don't eat that, Lady--that's Mencken.'²⁰

The assonance of the speech and its mimicry create a humorous parody.

Bill Gorton's attitude and his repetition of the word "brother" suggest that both the language and subject matter of Methodism are being parodied. The joining together of a mock worship with "the woods were God's first temples", which is the opening line of William Cullen Bryant's "A Forest Hymn", ridicules the romantic idea of nature worship. Finally, the implicit criticism in the statement suggests an inclination towards the satirical as well, especially when it concludes with the derisive comment on Mencken.

Before we consider other works by Hemingway which have humorous

elements in them, there is yet a further extension of an aspect of The Sun Also Rises which needs attention. That the book is an item on the list of despairing literature which has the atmosphere of the "waste land" is generally accepted by most critics of Hemingway. However, if we examine the action of the novel we discover events typical of comedy: there are festivities, love affairs, witty dialogue, there will presumably be a wedding eventually, the characters are wanton, and there is even an implication of pandering; these are the machinations of comedy.²¹ And, in particular, the characters are involved in action which seems to have as its focal point the pleasure of food and drink, which Clinton-Baddeley cites as a prominent device in burlesque.²² Hemingway is obviously using the device with ironic intentions at times, but that does not preclude the existence of a jocund company delighting itself. The characters seem to have an awareness of their inextricable predicament but are able to enjoy themselves nevertheless.

Some of the foregoing comic situations are present in other works as well. For instance, in "The Three-Day Blow" the two young companions, Nick and Bill, indulge in some whiskey. They begin "conducting the conversation on a high plane"²³ covering subjects from fishing to baseball, from burning logs to relationships with girls; they want to invite G. K. Chesterton and Hugh Walpole to go fishing with them the next day, but are content to drink a toast to them instead. Like the characters in The Sun Also Rises these two are enjoying themselves and their conversation conveys their humor to us.

In another story, "Wine of Wyoming", Hemingway presents several comic elements together. The burlesque attributes of the story are

augmented by the fact that Madame Fontan is the cook figure, a stock character in buffoonery. To these two techniques Hemingway adds transliteration and linguistic blends which result in persiflage full of humor. The following excerpt from the story illustrates these points very well; the narrator has accepted an invitation to dinner and has been partaking in an excellent meal:

"Mangez!" said Madame Fontan. "You haven't eaten anything." I had eaten two helpings of chicken and French fried potatoes, three ears of sweet corn, some sliced cucumbers, and two helpings of salad.

"Perhaps he wants some more kek," Fontan said.

"I should have got some kek for him," Madame Fontan said.

"Mangez du fromage. Mangez du crimcheez. Vous n'avez rien mange. I ought to have gotten kek. Americans always eat kek."

"Mais j'ai rudement bien mange."

"Mangez! Vous n'avez rien mange. Eat it all. We don't save anything. Eat it all up."

"Eat some more salad." Fontan said.

"I'll get some more beer," Madame Fontan said. "If you work all day in a book-factory you get hungry."²⁴

The uncomplicated Madame Fontan assumes that because the narrator is working on a book, he must work in a book factory. Elsewhere she again mixes languages when she complains that her daughter-in-law can only cook "les beans en can" and that all she ever does is read and go "au show". The comic effect of words like "kek", "crimcheez", and phrases like "les beans en can" is really similar to the effect of malapropism, and relates equally well to the burlesque tradition. Besides employing this verbal finesse for humor, Hemingway has provided his readers with an endearing portrait of two members of a transplanted French peasantry whose personalities have an esprit of their own. The narrator in this story seems to be little more than a foil for their comic idiosyncracies.

The use of peculiar language is common in comedy, being characteristic in presenting such types as the sailor on shore, the

rustic in the city, and the inarticulate drunkard, and in using verbal devices such as stuttering, lisping, and marked dialects. The point that dialects can be humorous must be emphasized because they occur frequently in the author's writing. Just as the Fontans freely transgress language barriers, other characters in other works are furnished with extra-linguistic words and phrases. This is made possible by the fact that the majority of Hemingway's works, and indeed all his novels, are set in foreign countries. Although these idiomatic transliterations are not necessarily used solely for humor, the technique can be used successfully for that purpose, for it is common for people to laugh good-naturedly at mistakes of someone trying to speak another language. For instance, in Across the River and into the Trees Renata errs when she speaks of a "comfort station" instead of a "service station";²⁵ in A Farewell to Arms normal Italian becomes backward English when the porter says to Frederick Henry, "She went two days ago with the other lady English",²⁶ which is translated from the Italian, coll'altra signora inglese.²⁷ Hemingway's dexterity in using language is one of the outstanding features of his style and he demonstrates his control over his medium by employing nuances in words and phrases for comic purpose.

Up to this point we have been considering characters from the writing of Hemingway who appear to operate predominantly in the comic mode. It must be noted, however, that a number of characters may have attributes of both the comic and the serious, creating a more complex situation for the reader to respond to. As an example of this we can examine the use of burlesque in A Farewell to Arms in which the arena of war is at times presented as if it were a circus. Frederick Henry,

for example, is not even a soldier, he is an ambulance driver, and a very ordinary one at that, for he mentions that it "evidently made no difference whether I was there to look after things or not".²⁸ The steel helmets he and the others were supposed to wear are called "theatrical", and his automatic pistol has such a recoil that there is little chance of hitting anything with it; Rinaldi carries "a holster stuffed with toilet paper".²⁹ While Lieutenant Henry is sharing some cheese with his comrades he is wounded by a shell, and is awarded a medal for it. The entire Italian army appear as clowns because their uniforms are so ill-fitting and their equipment is so out-dated. Such, then, are the comic contrasts presented within the bounds of a serious story of love and war.

A similar situation is presented in Hemingway's story of the jazz and prohibition era, "The Killers". In a story set in the criminal world of violence and death during the 1920's Hemingway presents a humorous counter-movement to the story line using caricature in depicting the two gruesome killers. These vaudevillian villains who look, think, talk, and act alike could almost be called clowns:

Their faces were different, but they were dressed like twins. Both wore overcoats too tight for them. They sat leaning forward, their elbows on the counter.³⁰

The killers, Al and Max, not only appear to be alike, they also are imitative in that they echo each other and other characters like parrots, and they tend to be repetitive in speech; despite the foreboding mood of the story their imitation and iteration are characteristic of the comic. For example, dialogue such as:

"Another bright boy," Al said. "Ain't he a bright boy, Max?"
 "The town's full of bright boys," Max said.³¹

permeates the story. For men of power and authority they appear surprisingly ludicrous in speech and behavior, as when they complain about the food offered in the diner and about the smallness of the town. In fact, the whole episode is "silly":

"I was up at Henry's", Nick said, "and two fellows came in and tied me up and the cook, and they said they were going to kill you."

It sounded silly when he said it. Ole Anderson said nothing.

"They put us in the kitchen," Nick went on. "They were going to shoot you when you came in to supper."

Ole Anderson looked at the wall and did not say anything.³²

In a different context this passage would be humorous; it is similar in manner to James Thurber's "The Unicorn in the Garden".³³ The fact that Hemingway's story is concerned with fear and murder does not detract from the comicality of the two killers, but it does complicate the story. It would seem that Hemingway is using caricature in portraying the two violent men "like a vaudeville team"³⁴ either as a counter-balance to the dour mood, or as an indication of a kind of rejection of them.³⁵ There is a blend of the serious and the comic in this story, and the incongruity that presents itself gives us cause to laugh.

To continue this study of the kinds of comedy we have been considering we must leap ahead to the most recent work published by the author, A Moveable Feast. The intervening works are not without their humor but the humor found in them is such that it is more suitable for discussion in the next chapter. Some of the characters we encounter in A Moveable Feast are drawn with particular attention paid to the humorous side of their personalities. Although this book is autobiographical in nature, Hemingway indicates in the preface that the book may be regarded as fiction, and, indeed, many of the characterizations, including the figure of the young Hemingway, seem

to be presented in such a way as to suggest a slight manipulation of fact. These manipulations, which are often carried to the point of caricature, are for the reader's benefit, for the book has many examples of humor in it. We smile at Gertrude Stein's pontificating, for example, and chuckle at Ezra Pound's attempts at boxing; Ford Madox Ford and Wyndham Lewis are also depicted as being somewhat ridiculous in their behavior.

In one of the episodes in this book Hemingway employs the device of the journey to achieve humor. Although F. Scott Fitzgerald does not ultimately become a truly comic character in the book, and in fact he emerges a pathetic one instead, the first sketch in which he appears has all the makings of comedy. When he asks Hemingway to accompany him on a trip to Lyon to pick up the Fitzgeralds' car, Hemingway accepts because he sees the trip as an opportunity to know Fitzgerald better, and because an all-expense-paid trip would give him a needed break from work. However, the potentialities of the trip are never realized. The first part of the trip relies on the unlooked-for misunderstanding or accident for its humor: Fitzgerald, who has the tickets, misses the train, and Hemingway must pay his own fare and for his accommodations in Lyon. After many delays and mishaps, the two companions are finally reunited, but when they go to retrieve the car, Hemingway is surprised to see that the roof of the car has been removed completely. The trip back to Paris is distinguished by the number of times rain besets them, and, of course, they are both without raincoats--it is enough to drive anyone to drink. Unfortunately, neither the weather nor the drinking agrees with Fitzgerald, and the story enters into its second comic

phase, that which centers on the "man of humours", again an old device. Fitzgerald becomes the hypochondriac, and his disruptive actions assume a recognizable pattern which follows typical models established in the works of writers such as Meredith, Moliere, and Jonson. As a man obsessed with congestion of the lungs, Fitzgerald prevents any semblance of normal or regular action in the story. Hemingway is exasperated in trying to cater to the whims of his new friend; he tries to accomodate the "older" literary figure, but is frankly baffled by his behavior. Unable to cope rationally with the recalcitrant Fitzgerald, Hemingway finally has to "humour" him, and becomes a kind of doctor in spite of himself, administering to the needs of his patient. He lies with authority about Fitzgerald's disease and executes a major operation when he dispels his patient's uneasiness with the help of a worthless bath thermometer. Eventually a kind of order prevails and the two continue on to Paris without further incident. With this portrait of Fitzgerald and the action in the escapade, the reader has another indication of Hemingway's appreciation and understanding of the comic mode. Hemingway's sense of the comic tradition has enabled him to utilize classic forms of comedy effectively.

Hemingway employed another burlesque device in some of his literature: it is the use of the author's own person as a figure of ridicule. This was a popular form of burlesque during the eighteenth century although there are earlier examples as well. Whenever it occurs there is usually a distorted projection of an author such as in Buckingham's The Rehearsal, or the author presents a caricature of himself such as in The Canterbury Tales. While Hemingway has often

been criticised for his ridicule of some of his friends and colleagues, it has been too frequently overlooked that he himself can be the butt of a joke within his own work. Besides projecting an image of himself as a super-hero who can out-hunt, out-box, out-write, out-love, and out-drink any other man on earth, in certain works he allows himself to be reduced by self-deprecation. Whatever the role he casts for himself, whether overplayed or underplayed, the principle of caricature is usually at work and the result is primarily humorous.

Unlike traditional tragedy which generally depends on self-discovery or self-definition, comedy derives its effect from self-exposure, and there are many examples of Hemingway exposing himself and poking fun at himself. The fact that he is able to provide laughter at his own expense as well as at the expense of others is an indication of his humorous mien. Hemingway sarcastically comments on the failure of many humorists to do this in one of the digressions in Death in the Afternoon:

They say, 'He jests at scars who never felt a wound'. But he jests very well at scars who is covered with them, or at least men once did, although now our jesters will be most humorous about anything which happens to anyone else, and the moment they are touched by anything themselves cry out, 'But you don't understand. This is really serious!' and become great moralists or abandon the whole thing through something as banal as suicide.³⁶

From the instances of Hemingway's portrayal of himself in comic light we can decide where he should be placed in the context of the above statement. There is no mistake, for example, about the ridicule he heaps upon himself in The Torrents of Spring and in Death in the Afternoon when he pretends that he is the poor writer slaving to make a dollar in the literary game in the first book,³⁷ and the writer who

is "no philosopher, no savant, an incompetent zoologist, [who] drinks too much and cannot punctuate readily and now has stopped writing dialogue"³⁸ in the second. In these examples exaggeration is the key feature which brings about a ridiculous distortion of the real Hemingway. The caricature of the author is composed of the interplay between truth and lie in exaggerated form. When he appears in his books, he is not projecting an imitation of himself, but a re-created caricature of himself. This kind of situation may be clarified for us by citing Dryden's comments on Socrates' appearance in The Clouds. He says:

Thus, when you see Socrates brought on the stage, you are not to imagine him made ridiculous by the imitation of his actions, but rather by making him perform something very unlike himself; something so childish and absurd, as by comparing it with the gravity of the true Socrates, makes a ridiculous object for the spectators.³⁹

Hemingway is such a distorted figure when he appears as a comic figure in his own works.

There are further examples of this kind of burlesque in Hemingway's works. We laugh at Hemingway's hyperbolic vision of himself in A Moveable Feast in which he imagines himself as "an agent of evil" when he brings narcotics from Ezra Pound to Ralph Cheever Dunning. Hemingway is able to admit his laughable faults as an amateurish bullfighter in Death in the Afternoon,⁴⁰ and in the same book, when he strikes the posture of a literary critic, he exclaims, "This is old Dr. Hemingstein the great psychiatrist deducing".⁴¹ Or, if one prefers, it was Hemingway who once said of himself: "I'm Ernie Hemorrhoid, the poor man's Pyle".⁴² These statements and others like them indicate that Hemingway was perfectly capable of enjoying a joke on himself, and although biography has only an indirect relation to a study which is

primarily concerned with a critical analysis of a man's work, it is nevertheless noteworthy that those who knew him usually mention the humorous aspect of the man. That he was a fun-loving man who was always smiling is not surprising; we can infer this from some of his writing. If anyone is tempted to attribute too much malice to Hemingway when he writes jestingly of Tristan Tzara, "who always wore a monocle and had a headache",⁴³ or of Wyndham Lewis, whose "eyes had been those of an unsuccessful rapist",⁴⁴ he might do well to remember what "Mr. Hemorrhoid" also said of himself. In using this humorous technique of self-disparagement, Hemingway not only links himself up with the burlesque tradition but also with the tradition of folk humor in America.

The documentation of Hemingway's humor in this chapter has stressed its connection with the traditional forms of comedy, with special attention paid to burlesque. We examined how Hemingway operated within the confines of this category to provide a generally lighter form of comedy than we usually associate with him. In the next chapter we will observe how he handles comedy which has a particularly modern slant to it. The use of irony, satire, and the grotesque are hardly new to literature, but Hemingway's original use of them sets them in a perspective which sometimes creates startling results.

THE IMPORTANCE OF IRONY

The importance of irony in Hemingway's works need hardly be emphasized. It has contributed much to the humor we have already examined, and it will be instrumental in a consideration of satire and the grotesque. Anyone who has studied the fiction of Hemingway would be aware of its place in his writing; what should also be apparent is that a good deal of his irony is not of the comic nature at all, but leans rather heavily toward the tragic instead. Needless to say, the prime concern in this study has been to see irony in its relationship with humor, and since it is impossible to give irony the complete analysis it deserves in a paper of this scope, we shall continue along the guidelines we have established.

The use that Hemingway makes of irony goes beyond taking it as a rhetorical device and producing a comic or tragic effect. It would seem that his entire style depends upon irony:

If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have the feeling of those things as strongly as though the writer had stated them.¹

In this statement Hemingway summarized what he tried to achieve in his writing. The paradoxical key to his technique is to "omit things" and yet by doing so, enable the reader to understand the actual situation or character. The reader is convinced that he is initiate, despite the ironic presentation of the facts to him through understatement, indirection, or even complete elimination. Through this technique of "irony of the unsaid"² Hemingway makes use of the basic premise of

irony which is an awareness of contrast or contradiction between what is hidden and what is obvious, or, put differently, between appearance and reality.

Similarly, he employs irony as a structuring principle for the themes of his novels and stories. The ironic tension in the serious situations of his novels provides examples of this: a defining of victory and defeat in The Old Man and the Sea, the love which can never be consummated in The Sun Also Rises, the love-in-war situation of A Farewell to Arms. The whole of For Whom the Bell Tolls is built upon the ironies of war, showing that both sides must suffer, fight, and die, and that neither side can win in a civil war when the nation itself must lose.

Used thus, it becomes apparent that irony is established as the dominant tone, the prevailing vision in the works of Hemingway. By its use Hemingway achieves the detachment and implication, the understatement and significance which are the trademarks of his writing; he presents only one-eighth of the iceberg, but allows the reader to know of the other seven-eighths below the surface. One could agree that irony is the true subject of his writing³ for it was his way of looking at the dilemmas of the twentieth century.

This ironic tone, this ironic structure, is used at times in incidents and stories for comic effects by Hemingway. For example, he frequently makes use of the classic ironic relationship between the alazon and the eiron which occurs in ancient Greek comedy. The alazon figure, in his role as interrupter or unwelcome intruder,⁴ is inherent in a character such as Robert Cohn, who imposes upon Jake

Barnes with his idea of a trip to South America when the latter is trying to do some work. Later in the novel Cohn is quite frankly told that he is disrupting the pleasure of the main group of characters simply by his presence, as when Mike Campbell tells him: "I'm not clever. But I do know when I'm not wanted. Why don't you see when you're not wanted, Cohn?"⁵ And this sentiment is reinforced by Brett a few pages later: "For God's sake go off somewhere. Can't you see Jake and I want to talk?"⁶ A similar case of this kind of alazon-eiron relationship is evidenced in A Moveable Feast when the narrator, Hemingway, describes his trying to write at an outdoor cafe:

The you would hear someone say, "Hi, Hem. What are you trying to do? Write in a cafe?"

Your luck had run out and you shut the notebook. This was the worst thing that could happen. If you could keep your temper it would be better but I was not good at keeping mine then⁷

A more important, and more recognizable aspect of the alazon type is his appearance as the boasting imposter, or puffed-up braggart "who pretends or tries to be something more than he is",⁸ and who occurs most often in literature as the miles gloriosus or as the learned pedant. He asserts his company and his ideas upon the eiron figure, who is a self-deprecating person whose pretense, in opposition to that of his adversary, is one of inexperience wondering at the "wise" words of the alazon.⁹ There is such a confrontation between these two types in the episode "Ford Madox Ford and the Devil's Disciple", from A Moveable Feast, Ford being the bombastic pedant and the young Hemingway being the apparently unaware novice. The ubiquitous and opinionated Ford meets a somewhat piqued Hemingway who feigns an unenlightened attitude to his tutor's statements. Hemingway's questions

and silent pauses serve to draw out Ford's remarks and to undercut them at the same time. Then he witnesses an impressive demonstration of Ford's snub of Hilaire Belloc, and he learns from the confident Ford that a gentleman always does that to a cad. Although he is disappointed in not being able to meet the older writer, Hemingway is a little compensated by Ford's extended commentary about what exactly constitutes a gentleman, and who qualifies for this eminent social station. Ford departs without receiving a rebuttal to his actions or statements, but later in the story Hemingway sees the same Belloc he had seen rebuffed by Ford, and tries to impress his friend:

"That's Hilaire Belloc," I said to my friend. "Ford was here this afternoon and cut him dead."

"Don't be a silly ass," my friend said. "That's Aleister Crowley, the diabolist. He's supposed to be the wickedest man in the world."

"Sorry," I said.¹⁰

If we assume that Ford was ignorant of the difference between Hilaire Belloc and Aleister Crowley, then this deflating reversal reduces his posturing to a sham, and is the fitting and usual denouement for an alazon. But the irony is complicated in this incident because the braggart and the imposter has escaped without wearing the dunce's cap, and it is the novice Hemingway who must bear the brunt of the derision. There seems to be a clever, ironic reversal to the alazon-eiron confrontation. Perhaps Ford did know that "Hilaire Belloc" was really Aleister Crowley, and knew that Hemingway did not know it. Throughout the story Ford was treated in such a way as to suggest that he was parading his knowledge and Hemingway was presented as if he were concealing his, yet the master has apparently played a trick on the apprentice, equivalent to the novice mechanic being sent to look for a

left-handed monkey wrench, or the new soldier being sent to find the last post.

Another example of extended use of irony is to be found in Death in the Afternoon. Although the book is a factual study of a serious subject, to avoid the dull, dry approach of a textbook, Hemingway inserts several humorous anecdotes. To aid him in striking a balance between the serious and the comic Hemingway introduces the Old Lady in Chapter VII, and for more than a third of the book she and the dramatized narrator are involved in colloquial exchange about bullfighting and, indeed, about anything else that arises from their discussion.

The situation that is created between the two "characters"--for that is essentially what they are: the author figure is a caricature of Hemingway, and the Old Lady is the surrogate for the readers--is not without its fun. Since the Old Lady is honest, innocent, and at times ignorant, Hemingway is in a position to exploit her characteristics, and is therefore usually ironic when he digresses to the variety of subjects covered in their conversations. In this capacity he is really the eiron-as-manipulator¹¹--he knows more than the Old Lady, and yet understates this knowledge and then watches the effect it has on her. His superior knowledge in the situation is the impulse for the irony. An example of Hemingway's irony occurs at one of the two times the author digresses to tell a story; the Old Lady has grown tired of animals and asks for a change:

Madame, I have the very thing you need. It's not about wild animals nor bulls. It's written in popular style and is designed to be the Whittier's Snow Bound of our time and at the end it's simply full of conversation.

If it has conversation in it I would like to read it.
Do so then, its called--

A NATURAL HISTORY OF THE DEAD

Old Lady: I don't care for the title.

Author: I didn't say you would. You may very well not like any of it. But here it is.¹²

After a long introduction and several interruptions by the lady, who sometimes approves, and sometimes complains, the story, rather an unlikely one for old ladies, concludes. The Old Lady is surprised and disappointed:

Old Lady: Is that the end? I thought you said it was like John Greenleaf Whittier's Snow Bound.

Madame, I'm wrong again. We aim so high and yet miss the target.

Old Lady: You know I like you less and less the more I know you.

Madame, it is always a mistake to know an author.¹³

We do not fail to catch Hemingway's winks to us as he converses with the Old Lady. Clearly, the Old Lady is actually a foil for the projected author, and we, the readers, are in a favorable position to be the recipients of the irony. Or, to put it another way, she is the uninitiate, and we are party to the initiate because we have the awareness of the inner circle established by the author and can appreciate the irony of this situation.

This standard ironic situation is present in other works by Hemingway as well, and is most noticeable in The Sun Also Rises. In this novel the arrangement of an inner group which opposes the outer society is based upon the eiron-alazon relationship or the relationship between the initiate and the uninitiate. However, whenever a society is posited, the irony is used on a larger scale and usually develops into satire. In his satire Hemingway makes use of irony by essentially relying upon the disparity in attitudes that is created when his central

characters encounter someone who is not directly associated with them. Despite the fact that his central characters are generally a-social, that is, they are types that have little contact with normal society, the satire is not pointed at them, but at those who fit into the ordered society about them. Hemingway's intentions when he uses satire are clear, whether it be in The Sun Also Rises or in other novels: his fringe members of society, his exiles, his pugilists and bullfighters, and roguish sea captain are all reprehensible and need rehabilitation, satiric or otherwise. But they are never in as great a need for satiric criticism or rejection as are some of the orders of normal society, the snobs, the nouveau-riche, the weaklings and the boors. Whenever there is an encounter between the two sets of people, we can be sure that those who take the brunt of the social satire are those who polarize around the accepted standards of a middle class society; the ones who are not satirized are generally the main characters.

This bifurcation of characters is based on the arrangement of the two classic antagonists of traditional irony: the eiron and the alazon. In this context the central characters portrayed by Hemingway would occupy the position of eiron and the incidental characters of the out-group would embody the same function as the alazon. This situation exists because point of view is a controlling factor in determining where the satire will be directed. Hemingway allows the reader into the inner circle of a group or into the thoughts of a protagonist so that the reader can associate himself with their plight. By giving the reader access to this inner group Hemingway gives him knowledge which the outsiders of the story do not have, and when the outsiders profess

to have some knowledge, we on the inside know it to be only partial and superficial. So while they believe themselves to be knowledgeable and therefore judicial, we know that they are in fact being foolish. In theory their conventions and convictions may be sound, but when viewed against the background of the experience of the main characters, they pale because they are too selective and self-centered to act as a moral standard by which we might ordinarily be expected to reject the values of the central characters. In satire "to attack anything, writer and audience must agree on its undesirability"¹⁴ and Hemingway prejudices his readers when he presents the out-group as being the collective alazon and therefore eliciting our antipathy toward them, and by presenting the in-group as eirons and arousing our sympathy for them as underdogs. His manipulating the point of view so his readers can be included in the main group has the obvious result of directing the satire at the alazonic outsiders. "Because the Comic Imposters are distasteful personalities--smug, overbearing, self-righteous, arrogant--it follows that we want to see their opinions (conventional or not) appropriately demolished."¹⁵ So whenever there is a collision between the protagonists and the peripheral characters, the latter are thought of as being reprehensible and undesirable by the readers, and their subsequent deflating reversal has the readers' approval.

To illustrate this idea a simple case of irony will suffice. The appearance of Mrs. Bell in "The Killers" creates a situation which has the potential of being satiric. Towards the end of the story Nick, having failed to convince Ole Anderson that he should flee the killers, encounters Mrs. Bell, a person who does not know that she is in the

midst of conflict and trouble. Her naivete does not allow her to realize the severity and tension which surrounds Nick's visit, and she pleasantly mentions that Ole Anderson is a nice, gentle man. Nick's attempt to save the life of Ole has been undercut by the trivial conversation between him and Mrs. Bell, and the tension is alleviated by the highly ironic situation. Nick has important information regarding a man's life, Mrs. Bell has not, and the gap between the two is the ironic difference between the conscious and the unconscious. Mrs. Bell is not being satirized in this story, but she is in a vulnerable position to be treated satirically had there been different circumstances.

In the story of Manuel Garcia in "The Undefeated", for example, we have a situation in which Mrs. Bell's innocence is turned into the culpable ignorance of the El Heraldo's "substitute bull-fight critic", and the result is a satirical portrayal. As with the incident from "The Killers", here too there is a disparity between knowledge and non-knowledge, the difference between--to quote out of context--"what really happened in action; what the actual things were which produced the emotion you experienced"¹⁶ and what someone contrives or imagines or even distorts into a falsification of the truth. Hemingway provides us with the inside information concerning Manuel Garcia and at the same time records what the critic sets down in his notes. It is a fairly transparent device for establishing a contrast between what is and what is assumed to be. Further separating the reporter from the central truth of the story is his use of journalistic jargon which cheapens the desperate situation Manuel finds himself in; for example: "Campagnero,

Negro, 42, came out at 90 miles an hour with plenty of gas--"¹⁷ seems remotely connected to Manuel's concern and his difficulty with the bull. The critic becomes absurd in his relationship to what really is happening in the ring and scorn for him, and for the crowd in general for they tend to echo or support his point of view, is consistently developed throughout the story. When ignorance, boredom, or an inability to adjust stereotyped thoughts confront the true situation, Hemingway uses satire to expose the people who polarize about the former values.

Examples of satire directed against outsiders or uninitiates may be found frequently in Hemingway's works. The tourists at the end of The Old Man and the Sea are objects of satire. The man and woman see on the beach the spectacle of the remains of the fish the old man had struggled with and defeated, only to have his reward taken away from him by the sharks:

"What's that?" she asked a waiter and pointed to the long backbone of the great fish that was now just garbage waiting to go out with the tide.

"Tiburón," the waiter said. "Eshark." He was meaning to explain what had happened.

"I didn't know sharks had such handsome, beautifully formed tails."

"I didn't either," her male companion said.¹⁸

The misunderstanding of the real situation by the couple creates an irony which detaches them from the truth; their ignorance becomes the point to which the satire is directed.

More devastating is the satirical rejection of false, facaded inhabitants of the "have" echelons in To Have and Have Not. In this novel, the most message-ridden of Hemingway's work, the implications of social satire that appear in his writing are brought to a concentrated

pitch, and his attack on social corruption, if heavy-handed at times, is his severest. The irony and satire that have developed through the novel reach their climax when Harry Morgan's body is brought to port after the fatal battle he waged with the revolutionaries. Since we have followed the career of Harry we know the difficulties and adversities he has had to face and understand the man's good qualities. However, the wealthy people on the shore are too preoccupied with their petty and corrupt lives to take any notice of Harry Morgan or the story behind the event happening on the dock. We know that Harry is a rogue but also that he has qualities which outshine any meagre ones the "haves" might possess. Hemingway indicates this contrast when he catalogues their ineptitudes and inadequacies. The inverted ironies in the title are now recognized: Harry Morgan, a have-not, despite his involvement in violent subterranean activities, assumes heroic proportions and retains something more worthwhile than the majority of people. These people have all they will ever need materially but they have sacrificed all their values to achieve it--they have not charity and it profits them nothing. Just as the "know-it-alls" mentioned above cut themselves off from the truth, so these socially superior people give up something which is essentially human when they, inadvertently perhaps, refuse to employ all their faculties in order to broaden their restricted view of life around them. In selecting his details in this novel Hemingway indicates through the ironic reversal of standards at the end that if there is a moral judgment to be made, it is not people like Harry Morgan who will be judged adversely, but the others who have so much to learn about people and life but who blindly presume to live a life of assurance and ease. It

is obvious, then, that much of Hemingway's satire is effected by his expert use of the ironic turn or ironic juxtaposition between what actually is and what merely appears to be; the people in his works who fail to note the differences are cases for satirical treatment.

There is also much satire in his works which does not necessarily depend on this kind of manipulation through irony that we have been examining. It presents itself fairly explicitly and often becomes little more than sheer invective. A case in point would be Hemingway's attitude toward writers and things literary in general. Though there are examples of unrestrained, uninhibited praise for some of his colleagues past and present, on the whole Hemingway assumes a defensive stance against his fellow writers. Already during this study we have had occasion to mention some of the instances in which Hemingway attacks other writers: Gertrude Stein and Sherwood Anderson were among the first to be so attacked; then W. H. Hudson was dismissed because of his sentimental-romantic tendencies. In Death in the Afternoon Waldo Frank, the author of Virgin Spain, is guilty of using similar romanticized phrases in describing Spain and his book is reduced to "bedside mysticism"¹⁹ by Hemingway, and in the same book Aldous Huxley, because of his "highly educated vein", rates as being little more than a popinjay.²⁰ In these and other examples, the severity of Hemingway's indictment varies, but it nevertheless maintains its aggressive nature. In his fiction too there seems to be a distinct propensity toward anti-literary diatribe. This tendency begins with his spoofing of writers, critics, and arty people involved in the "literary game" found in The Torrents of Spring. Mike Campbell in The Sun Also Rises sarcastically

comments on the "literary chaps"²¹ invading his world, and Harry and Julian are both writers who, for different reasons, are treated satirically in "The Snows of Kilimanjaro". The various writer figures in Hemingway's works are brought together in the character of Richard Gordon in To Have and Have Not. Almost completely unadmirable, Gordon is further satirized by his juxtaposition with Harry Morgan, who stands for all the heroic and manly qualities which Hemingway admired. By contrast, Gordon is a weakling, a coward, and a cuckold, not only to offset him from Harry Morgan, but apparently to emphasize the fact that he is a bad writer. He falls into the traps which Hemingway continually warns his readers about: there is much danger for a writer if he abandons the strict, honest, and narrow path of the practicing writer for the frivolous, artificial, and corrupting life of the literati. Hemingway was always prepared to offer this advice to fellow writers and would-be writers; but if they failed to coincide with his view of strict discipline, his attacks upon them personally or through his writing were devastating.

Despite Wyndham Lewis' eccentric statement that, "It is difficult to imagine a writer whose mind is more entirely closed to politics than is Hemingway's",²² the author's works show that politics is in fact an area in which he employs satire successfully. It is true that he rarely openly declared himself in favor of any given political system, but there have been occasions both in his life and in his writing in which he indicated a concern with politics. For instance, early in his career Hemingway went on record as stating that Mussolini was nothing but a phony and a windbag,²³ and late in his career he was disgusted with the

politics of Castro; in between, he often included in his writing a satirical foray against the evil or the ridiculous in politics.

Hemingway's use of satire as an informant against politics varies. It may be a simple statement of derision such as this one directed at the American ambassador to Spain who is in the crowd attending a bullfight which has an excellent display by Romero:

"The crowd felt it, even the people from Biarritz, even the American ambassador saw it, finally."²⁴ It may be contained in the ironic complications in a simple statement such as the old man's, "I am without politics",²⁵ in the story "The Old Man at the Bridge". That such a poor, old, and innocent man could suffer at the hands of politics is the same idea Hemingway presents in expanded form in For Whom the Bell Tolls.

In To Have and Have Not Hemingway presents two different kinds of people who practice politics; the one manages to have Harry Morgan's boat impounded, the others cause Harry Morgan's death. The first is Frederick Harrison who, by his own immodest admission, is "one of the three most important men in the United States today".²⁶ Important though he may be he is unsuccessful in his attempt to convince Captain Willie that he should help capture the renegade Morgan, even if he does try his vote-winning methods:

"That's enough, Willis," Frederick Harrison said. "Now will you take us over to that boat," he said smiling. He had a smile which was reserved for such occasions.²⁷

The political, winning smile soon disappears and, predictably, is followed by threats. But neither the impressive nor the oppressive Harrison affects Captain Willie who refuses to betray the rum-running

Harry Morgan; the man from Washington is outwitted by Captain Willie and appears as the fool in this incident. The other side of the political spectrum is represented by the revolutionaries in the novel. They, as was Harrison, are portrayed in a distorted manner, to exaggerate the contrast between them and Harry Morgan. Hemingway's distortions, however, merely accentuate the revolutionaries' own disoriented personalities which have been altered by their strong obsessions and ruthless means to obtain their ends. They have extended themselves to the extreme, and Hemingway shows them for what they are under the critical light of satire, revealing them as brutal and callous objects rather than people, objects made to be satirized.

Politics treated satirically also play a part in A Farewell to Arms in which Hemingway scrutinizes the relation between politics and nationalism. The first direct reference to nationalistic fervor occurs when Gino tells Lieutenant Henry that he is a patriot. Frederick Henry maintains a silence, but thinks to himself in this famous passage:

Abstract words such as glory, honor, courage, or hallow were obscene beside the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments and dates. Gino was a patriot, so he said things that separated us sometimes, but he was also a fine boy and I understood his being a patriot. He was born one.²⁸

There is some satire here, but it is not directed at Gino. Though Gino had used such expressions as "the soil is sacred", and "what has been done this summer cannot have been done in vain",²⁹ he had some hesitations about the whole of Italy; similarly Henry, though he discriminates between using abstract words and concrete ones, does not criticize Gino for using them. Gino is much like Mrs. Bell in "The Killers": he is basically innocent because he was a patriot from

the time of his birth--he had no choice. At the same time, we recognize that in his attitude is the germ of the kind of Italian nationalism which can become fascism, and in this passage Hemingway was introducing the ideas which he would attack later in the novel.

This attack occurs in the story just before Henry's decision to flee the battle police. Whereas Gino's patriotism was basically a crutch to aid him in fighting for his country, the kind of extreme patriotism or nationalism that is found at this point in the book is used as an excuse by the carabinieri to execute all the officers involved in the general retreat at Caporetto. The "patriotism" of these justicers appointed by the political machine is dangerous in its certainty and expertise, for it produces a blindness in their thought and action which refuses to be illuminated:

"It is you and such as you that have let the barbarians onto the sacred soil of the fatherland."

"I beg your pardon," said the lieutenant-colonel.

"It is because of treachery such as yours that we have lost the fruits of victory."

"Have you ever been in a retreat?" the lieutenant-colonel asked.

"Italy should never retreat."³⁰

His patriotic clichés and the obsessive nature of his beliefs mark this soldier for criticism, and his position is further delineated by the contrasting approach to these matters of the level-headed lieutenant-colonel. The extremity of his position, his exploitation of his newly found power, and his refusal to listen to reason categorize the soldier as a budding fascist, one of many who would soon beset all of Italy.³¹ That nationalism should be perverted to political expediency is the center of Hemingway's satire. Soldiers such as Gino in this context, or indeed Nick Adams and Harold Krebs in the short stories, know the

possible consequences that are at stake when they decide to fight for their respective countries, yet their efforts seem wasted when one considers that one of the extensions of their efforts and ideas may well be fascism.

The broader inference which arises from Hemingway's use of satire against politics in the context of war is that it is war itself, that nightmarish culmination of many a politician's dream, which Hemingway attacks. From what we have just examined we can trace the anti-war motif: from Gino who is a patriot, it develops to Nick Adams who says to Rinaldi, "Not patriots",³² which leads to Frederick Henry's refusal to participate in war and his personal retreat from it. When one considers the number of times Hemingway's fiction develops into an implicit condemnation of war, the importance of the motif makes itself felt. The destructive elements of war are seen through the author's keen observations and accounts of ravage and carnage, but are also seen in the lives of those who survive wars, people such as Jake Barnes, Harold Krebs, and Nick Adams, who are all changed beyond repair. Furthermore, the catastrophe of war is presented on a universal level in For Whom the Bell Tolls in which an entire nation, its people and its land, is torn irreparably by it.

In his attempt to come to grips with man's inhumane nature and its expression through war, Hemingway ultimately turned to the grotesque to express his vision of man. Grotesqueness as employed by Hemingway is not like the fantastic variety found in Gulliver's Travels, for example; that is, in Hemingway's works there are no animals, monsters, or automatons who appear as characters, but frequently the

comparison is made between what is human and what is non-human which makes the grotesque possible. The grotesque, as Hemingway uses it, operates as an extension of caricature in that the distorted image of an individual or a group is projected to the extent that it may be safely likened to something which is other than human. We saw how this idea of the grotesque was already being formed in Hemingway's satire when certain people seemed to be giving up their identity when they failed to recognize certain facts about themselves. They were forfeiting total awareness, and thus, total humanity when they refused to accept the responsibility of discovering all the facets of a situation, event, or fellow human being. When they did this, the world, and especially their own existence in it, was objectified; or, to put this idea in Martin Buber's terms, they and those around them become a series of "Its" rather than "Thous". When Hemingway uses the grotesque, the dehumanization is a process whereby humans become more and more mechanical; his grotesque manifests itself through the rigidity of the human-turned-robot.

Because Hemingway saw war as a concentrated image of technology versus the human being, it is logical that he would use it to present some of his examples of grotesqueness. The use of the grotesque in a wartime setting is evidenced in Hemingway's first published work, In Our Time. Two startling entr'actes in the book are telling indictments of the dehumanization of soldiers. "Chapter III" and "Chapter IV" are noteworthy for their ironic understatement, which adds to the impact which their inherent grotesqueness produces.

Chapter III

We were in a garden at Mons. Young Buckley came in with his patrol

from across the river. The first German I saw climbed up over the garden wall. We waited till he got one leg over and then potted him. He had so much equipment on and looked awfully surprised and fell down into the garden. Then three more came further down the wall. We shot them. They all came just like that.³³

This episode, and the similar recounting in "Chapter IV", captures the essence of the contrast between the human and the mechanical. The effort of the man who climbs up over the garden wall, his awkwardness because of his equipment, the look of surprise when the bullet is extinguishing his life are all cancelled when he falls down into the garden. He becomes just a dead weight. The human element is further undercut with, "We shot him. They all came just like that." This is a shooting gallery in which, instead of silhouetted ducks and candles, there are men as targets. A series of mechanical dolls provide sportive entertainment for the soldiers; the idiomatic use of "potted him" suggests the fun that this grim comedy provides. And, the tone of the narrator indicates that he too is mechanical, he too is dehumanized, as much an automaton as the soldiers coming over the wall. That the scene is set in a "garden" is highly ironic, for it points to the distance, spatial, temporal, and moral, which separates Mons from Eden.

This upside-down condition of normality in which a being operates or functions is the same as is presented in A Farewell to Arms. In this novel the soldiers have undergone a significant change because of their involvement in a technological war. Early in the novel there is a description of the condition of the infantrymen:

There were mists over the river and clouds on the mountain and the trucks splashed mud on the road and the troops were muddy and wet in their capes; their rifles were wet and under their capes the two leather cartridge-boxes on the front of the belts, gray leather boxes heavy with the packs of clips of thin, long 6.5 mm. cartridges, bulged forward under the capes so that the men, passing on the road, marched as though they were six months gone with child.³⁴

The men and the instruments they use have become one, and the combination produces the unnatural, distorted image of pregnancy in men. Later in the novel there is a similar description, this time of the enemy:

Along the top of the stone bridge we could see German helmets moving. They were bent forward and moved smoothly, almost supernaturally, along. As they came off the bridge we saw them. They were bicycle troops. I saw the faces of the first two. They were ruddy and healthy-looking. Their helmets came low over their foreheads and the side of their faces. Their carabines were clipped to the frame of the bicycles. Stick bombs hung handle down from their belts.³⁵

The integration of man and machine is evident here again; the faces, a contrast to the metallic helmets, are nearly obscured by them; the image of a man with the extensions of bicycle, carbine, and bomb encompassing him, gives the dominant impression of the mechanical.

The more the men become involved with the war, and the more it shapes their lives, the more is there an abdication of the human, and predominance of the mechanical. This process of grotesque mechanization reaches its climax in A Farewell to Arms when the battle police who have been programmed to execute "deserters", scrutinize their objects with unmoved efficiency. These carabinieri, because of their wide hats, are called "airplanes" by Lieutenant Henry, and are further characterized by references to their mechanical natures: they have "all the efficiency, coldness and command of themselves of Italians who are firing and are not being fired on", or, "I saw how their minds worked; if they had minds and if they worked", or, "The questioners had that beautiful detachment and devotion to stern justice of men dealing in death without being in any danger of it."³⁶ In the presence of these unfeeling machines, Frederick Henry decides to try to retain

his human life and abandons his precarious position. This choice is obviously one of life over death, but also contained in it is the element of life over non-life.

This mechanical extension of man, which is more sinister than ridiculous, is Hemingway's vision of warfare, and it occurs again in For Whom the Bell Tolls in which peasants, not soldiers, are pitted against the political machine. The disparity between the Spanish people's methods of fighting and the war machine of the fascists is best illustrated by the episode in which El Sordo's band is blasted off its mountain stronghold by the continual strafing and bombing of the fascist airplanes. Their stand is a valiant one, showing courage and determination, but these values in fighting men add up to a cipher when set beside mechanized efficiency.³⁷ Another indication of this difference in attitudes is shown when Robert Jordan has the old man, Anselmo, watch for vehicles along the mountain road. Anselmo is able to count the number of vehicles he sees, but he basically bungles the job because he cannot distinguish between the kinds of cars he sees.³⁸ But this is not unusual, for he is part of Pablo's camp, a place where the great concern is with horses, not with armoured vehicles. This symbolically is the difference between the loyalists and the fascists, the first is vital, the second, mechanical; the first raises the reader's sympathy, the second wins the war.

These comments on man through the use of the grotesque are the most severe that Hemingway makes in his fiction. He does not restrict the use of the grotesque to war only,³⁹ but in war and its aftermath he best articulates it, and its extremity, the absurd.⁴⁰ While in this

chapter we have referred to the grotesque in connection with the mechanical, Hemingway also uses it in connection with the animal.

There is a picture of man distorted into the animal in A Farewell to Arms which has become Hemingway's most famous statement of the absurd:

Once in camp I put a log on top of the fire and it was full of ants. As it commenced to burn, the ants swarmed out and went first toward the centre where the fire was; then turned and ran toward the end. When there were enough on the end they fell off into the fire. Some got out, their bodies burnt and flattened, and went off not knowing where they were going. But most of them went toward the fire and then back toward the end and swarmed on the cool end and finally fell off into the fire. I remember thinking at the time that it was the end of the world and a splendid chance to be a messiah and lift the log off the fire and throw it out where the ants could get off onto the ground. But I did not do anything but throw a tin cup of water on the log, so that I would have the cup empty to put whiskey in before I added water to it. I think the cup of water on the burning log only steamed the ants.⁴¹

This allegorical passage not only conveys the despair of Frederick Henry but also makes the analogy between the ants and him, and between the ants and the entire human race. While the cosmic irony of the excerpt expresses a pessimistic view similar to Gloucester's, "As flies to wanton boys, are we to the gods;/They kill us for their sport" (King Lear, IV, i, 36-37), the passage is also related to Ionesco's use of the grotesque when he has people turning into rhinoceroses. In A Farewell to Arms the human being is the diminutive animal, scurrying about blindly, absurdly, under the indifferent eyes of the gods, and the object of divine laughter. Man is in this nightmarish, distorted world, alienated from all, and when viewed with distance and detachment, his actions are ridiculous.

Such, then, is Hemingway's examination of the world through the use of humor. Hemingway inherited the world of the twentieth century and gave expression to it just as Yeats, Conrad, and Eliot did.

When one reviews the situation of our world, one should not be surprised to find the absurdity of Frederick's ants, or the nausea of Krebs, or the nada of Hemingway's waiter, anymore than one is surprised to encounter the "terrible beauty", or the "heart of darkness", or the "waste land" of the other writers. But besides having this humeur noir in his work, there is the other side of the humor spectrum as well. In the majority of his work the prevalence of mankind in the face of disaster, alienation, and absurdity, suggests a reluctance on Hemingway's part to accept a gloomy end for mankind.

CONCLUSION: IRONY AND PITY

In The Sun Also Rises there is a curious statement made by Bill Gorton which lends itself to an understanding of Hemingway's humor. From the point of view of this paper it also provides us with Hemingway's response to the disillusionment of the twentieth century. The statement referred to is the famous jocular comment by Bill when he and Jake are in their room at Burguete:

"Work for the good of all." Bill stepped into his underclothes. "Show irony and pity."

I started out of the room with the tackle-bag, the nets, and the rod-case.

"Hey! come back!"

I put my head in the door.

"Aren't you going to show a little irony and pity?"

I thumbed my nose.

"That's not irony."

As I went down-stairs I heard Bill singing, "Irony and Pity. When you're feeling . . . Oh, Give them Irony and Give them Pity. Oh, give them Irony. When they're feeling . . . Just a little irony. Just a little pity . . ." He kept on singing until he came down-stairs. The tune was "The Bells are Ringing for Me and my Gal." I was reading a week-old Spanish paper.

"What's all this irony and pity?"

"What? Don't you know about Irony and Pity?"

"No. Who got it up?"

"Everybody. They're mad about it in New York. It's just like the Fratellinis used to be."

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"Thank you."

"Hey! that's not the way." Bill said. "Say something ironical. Make some crack about Primo de Rivera."

"I could ask her what kind of jam they think they've gotten into in the Riff."

"Poor," said Bill. "Very poor. You can't do it. That's all. You don't understand irony. You have no pity. Say something pitiful."

"Robert Cohn"

"Not so bad. That's better. Now why is Cohn pitiful? Be ironic."l

Hemingway may have had nothing more in mind with Bill's comments than friendly joking between two friends, or he may have been parodying the current vogue, as suggested by one critic.² But the pairing of these two words, and the emphasis implied by their repetition, suggests further significance. Coming, as it does, in the middle of the story, it seems to summarize the central concern of the novel. Together irony and pity present Jake Barnes' condition as closely as any statement about him does. We recall that it is he who thinks his particular wound is so funny that he cries himself to sleep at night.³ There is the irony and there is the pity; he has them both to a greater extent than Bill gives him credit for. The pain and amusement of humor is captured in his character. The laughter and the tears which might have been considered antithetical at one time, are shown here to be complementary instead.⁴ "Say something pitiful." "Robert Cohn," goes the dialogue; "Now why is Cohn pitiful? Be ironic." The concepts contained in each word must be used together in order to obtain the full meaning of the terms. People laugh when there is pain, Hemingway seems to be saying, and in the laughter is the goodness, is the cure for the hurt. One must either laugh at himself as Jake does, or laugh at someone else, Robert Cohn in this case, and experience the irony and pity vicariously.

By linking the two words thus, Hemingway has presented the key to humor in his works. It is not unusual that he should have used these words to describe humor, for other critics in this century have presented similar ideas which focus upon the crux of comedy in general. The words "irony" and "pity" capture the cathartic effect in comedy, comparable to the "pity" and "fear" in tragedy. There is only a slight

difference between Hemingway's concept of humor and that of Arthur Clayborough, for example, who says, ". . . the humorous tone [is] a blend of irony and sympathy. . . ." ⁵ Northrop Frye varies only slightly: "We notice that just as there is a catharsis of pity and fear in tragedy, so there is a catharsis of the corresponding comic emotions, which are sympathy and ridicule" ⁶ A. R. Thompson, in commenting on Pirandello's L'Umorismo, paraphrases a particular example which contains these concepts. There is ". . . an old lady with dyed hair done like a girl's. At first glance her appearance makes us laugh: she is contrary of what a respectable old lady should be. But if reflection suggests that she knows how ridiculous she is, but deceives herself into thinking that thus she may retain the love of a much younger husband--then one cannot laugh as at first. 'From that awareness of a contrary [reflection] has made me pass to the sentiment of the contrary. And there is the whole difference between the comic and the humorous'". ⁷ This is precisely the realm of Hemingway's humor--its primary function is to deal with human nature in all its facets. Throughout his writing he makes us aware of the ridiculous side of human behavior, and reveals the pain and tears in his characters and in the world in which they live. The irony reduces and detaches these characters from us, and shows us objects at which we might laugh. But that would be giving the reader only one-eighth of the iceberg; to give the other seven-eighths of it he establishes an opposite movement: the pity and the reflection demand of the reader an attraction and proximity to the subjects. It becomes a reminder that our own natures are similar to the characters' and the ridiculing wit turns to sympathetic humor.

This sense of compassion for others is often presented in the works of Hemingway. In a world of war and alienation there is much need for reflection and pity amongst people, and Hemingway usually shows this through the figure of the friend of the main character. In Across the River and into the Trees there is a passage which presents the idea of the prevalence of friendship in a disintegrating world:

He [Gran Maestro] advanced smiling, lovingly and yet conspiratorially, since they had both shared many secrets and he extended his hand, which was a big, long, strong, spatular-fingered hand; well kept as was becoming, as well as necessary, to his position and the Colonel extended his own hand, which had been shot through twice and was slightly misshapen. Thus contact was made between the two old inhabitants of the Veneto, both men and brothers in their membership in the human race, the only club that either one paid dues to and brothers, too, in their love of an old country, much fought over and always triumphant in defeat, which they had both defended in their youth.⁸

Between friends there can be happiness and fun despite the harsh, demoralizing nature of the world. This kind of special friend occurs as "Bill" in "The Three Day Blow". and in A Farewell to Arms Lieutenant Henry and Rinaldi are called "great friends"⁹ and exchange light banter and private jokes as only friends do. The same relationship, although on a slightly different level, exists between Robert Jordan and Anselmo in For Whom the Bell Tolls, and Santiago and the boy in The Old Man and the Sea. It is perhaps best illustrated in the entente that Jake and Bill form in The Sun Also Rises. They are essentially separated from the others in the novel and they are able to participate in each other's lives as no other characters can. Theirs is a humor which is divorced from the mere wit of a Lady Brett or a Mike Campbell; it is an unspoken humor which lends a primary significance to their relationship, and in The Sun Also Rises they are the only two characters, with the possible exception of Romero, the young matador, who remain as positive

forces, whereas the other characters must by and large be rejected. Against disintegration and nada, these friends represent an embracing of humanity because they can see beneath the surface of life.

"It is a function of comedy to enliven our sense of the human actuality, to put us in touch with the Whole Truth"¹⁰ and this idea operates on another level in Hemingway's works too. While his heroes are continually encountering the disgusting and abhorrent and lethal behavior of their fellowmen, they themselves are able to maintain a sense of stability while rejecting the unfortunate circumstances about them. For example, in the midst of nada there is the waiter who advocates the need for a "clean well-lighted place"; in the midst of defeat, there is Santiago who endures, and in doing so maintains a Christian triumph; in the midst of sterility and waste, there is Jake Barnes who sees the necessity to carry on; and even in death there is someone like Robert Jordan who accepts his fortunes with a valiant commitment. These are Hemingway's "code heroes", men who are involved in the ironies of life, even if they do not always realize it. At the same time, there is an abundance of pity in their natures as well, and it is this combination, this ability to simultaneously laugh and cry at life, which gives them a sense of morality by which they survive.

The way in which Hemingway's characters respond to the void, to the universe which has nothing at the center, is the same way which his readers are asked to respond. He wants us to see this image of life, not as a ridiculous and absurd entity, but as one in which there can be values maintained. His manner of presentation, using irony and pity, asks us to remind ourselves how deeply we are rooted to life. We should

be aware of the whole iceberg and not merely the superficial manifestation of it. By using irony he never states the entirety in so many words; it is an open-ended means of expression whereby the reader himself has to participate in order to discover where the pity lies.

The twentieth century has been a period of devastating catastrophes and empty wishes. If violence, death and criminality are the facts of the century, then no one has presented them better than Hemingway. At the same time it would seem that today we have more need for a sense of humor than at any other time before. Ernest Hemingway, one of the reputed apostles of the sordid realities of the age, also found it necessary to include humor in his work. By giving us a precise account of what really happens in action, he captured the surface reality of events and people. He also provided for his readers to gain an awareness of the emotion which is under the surface. The presentation of human nature in his works has the underlying virtue of the sympathy of humor. With this he is reiterating the fact that "the sun also rises" and that man can endure and face the nada on his terms. The humor reminds us of the objectives of life and guides us to retaining our sanity and so survive.

FOOTNOTES

Introduction

¹Baker, Hemingway: The Writer as Artist, 140-141.

²Young, Ernest Hemingway: A Reconsideration, 284.

³Fiedler, Waiting for the End, 10.

⁴Fuchs, "Ernest Hemingway, Literary Critic", American Literature, XXVI (1964-1965), 432.

⁵For example, Cervantes is so mentioned in Hemingway, Death in the Afternoon, 71, and in Hemingway, L., My Brother, Ernest Hemingway, 277; Fielding in Hemingway, By-Line: Ernest Hemingway, 218, and in Hemingway, The Torrents of Spring, passim; and Twain in Hemingway, Green Hills of Africa, 22, and in Hemingway, By-Line: Ernest Hemingway, 218.

⁶Fenton, The Apprenticeship of Ernest Hemingway, 21.

⁷See Hemingway, By-Line: Ernest Hemingway, 3-131.

⁸Fenton, The Apprenticeship of Ernest Hemingway, 72.

The Torrents of Spring: Parodic Humor

¹Ernest Boyd, Independent, CXVI (June 12, 1926), 694, in Book Review Digest, XXV (1927), 324-325.

²Allan Tate, Nation, CXXIII (July 28, 1926), 89, in Book Review Digest, XXV (1927), 324-325.

³See, for instance, Stein, The Selected Writings of Gertrude Stein, 175 ff.

⁴Schevill, Sherwood Anderson, 226-227.

⁵Fenton, The Apprenticeship of Ernest Hemingway, 89.

⁶Baker, Hemingway: The Writer as Artist, 26.

⁷F. Scott Fitzgerald, "How to Waste Material", Bookman, LXIII (May, 1926), 262-265.

⁸Hemingway, The Torrents of Spring in The Hemingway Reader, 81.
Cf. The Sun Also Rises in Three Novels, 42, 122.

⁹*Ibid.*, 36-37. Much of the material on Mencken is indebted to Carlos Baker's study, Hemingway: The Writer as Artist. (The dedication is not included in The Hemingway Reader; however, it may be found in the Scribner's edition, 1926, or the Jonathan Cape edition, 1964.)

¹⁰*Ibid.*, 74-75.

¹¹*Ibid.*, 61.

¹²Baker, Hemingway: The Writer as Artist, 40, 41.

¹³John Peale Bishop, "Homage to Hemingway", in After the Genteel Tradition; American Writers since 1910, Malcolm Cowley, ed. New York: Norton, 1937, 193.

¹⁴Ernest Hemingway, in Writers at Work: The "Paris Review" Interviews, Second Series, Introduced by Van Wyck Brooks; [Prepared for book publication by Georges Plimpton]. New York: Viking Press, [1963], 227.

¹⁵Hemingway, Short Stories, 81.

¹⁶Wilson, Axel's Castle, 252.

¹⁷Stein, Selected Writings of Gertrude Stein, 457.

¹⁸Hemingway, The Torrents of Spring in The Hemingway Reader, 80.

¹⁹Lewis, Men Without Art, 29.

²⁰Anderson, Dark Laughter, 9.

²¹Hemingway, The Torrents of Spring in The Hemingway Reader, 25.

²²Anderson, Dark Laughter, 145.

²³Hemingway, The Torrents of Spring in The Hemingway Reader, 33.

²⁴Anderson, Dark Laughter, 269.

²⁵Hemingway, The Torrents of Spring in The Hemingway Reader, 27, 29, 31; 68, 70.

²⁶*Ibid.*, 47.

²⁷*Ibid.*, 78.

- ²⁸Ibid.,
- ²⁹Ibid., 69.
- ³⁰Ibid., 68.
- ³¹Ibid., 61.
- ³²Ibid., 27.
- ³³Ibid., 54, 57.

The Comedy of Burlesque

- ¹Hemingway, The Sun Also Rises in Three Novels, 3-8.
- ²Hemingway, Death in the Afternoon, 54.
- ³Hemingway, The Sun Also Rises in Three Novels, 4.
- ⁴Ibid., 9.
- ⁵Ibid., 38-39.
- ⁶Ibid., 199.
- ⁷Frye, Anatomy of Criticism, 176.
- ⁸Hemingway, The Sun Also Rises in Three Novels, 181.
- ⁹Ibid., 142, 148.
- ¹⁰Ibid., 144.
- ¹¹Frye, Anatomy of Criticism, 165.
- ¹²Hemingway, The Sun Also Rises in Three Novels, 222.
- ¹³Ibid.
- ¹⁴Ibid., 191.
- ¹⁵Frye, Anatomy of Criticism, 175.
- ¹⁶Hemingway, The Sun Also Rises in Three Novels, 73.
- ¹⁷Ibid., 72 ff.
- ¹⁸Ibid., 115.
- ¹⁹Ernest Boyd, quoted in Baker, Hemingway: The Writer as Artist,

²⁰Hemingway, The Sun Also Rises in Three Novels, 122. Except for brief excursions into the area of parody in Death in the Afternoon, Hemingway generally abandoned this form of comic expression. Later when he himself was subjected to parody ["Across the Street and into the Grill", by E. B. White] he repudiated the form completely.

²¹Martin Opitz, quoted in Guthke, Modern Tragicomedy: An Investigation into the Nature of the Genre, 7.

²²Clinton-Baddeley, The Burlesque Tradition in the English Theatre after 1660, 140-141.

²³Hemingway, Short Stories, 121.

²⁴*Ibid.*, 453.

²⁵Hemingway, Across the River and into the Trees, 159.

²⁶Hemingway, A Farewell to Arms in Three Novels, 240.

²⁷Fenimore, "English and Spanish in For Whom the Bell Tolls", Journal of English Literary History, X 2(1943), 75.

²⁸Hemingway, A Farewell to Arms in Three Novels, 16.

²⁹*Ibid.*, 29.

³⁰Hemingway, Short Stories, 280.

³¹*Ibid.*

³²*Ibid.*, 287.

³³James Thurber, "The Unicorn in the Garden", in Vintage Thurber, A Collection, Volume I, With an Introduction by Helen Thurber. London: Hamish Hamilton, [1963], 185. Compare the following passage from this delightful story:

"My husband," she said, "saw a unicorn this morning." The police looked at the psychiatrist and the psychiatrist looked at the police. "He told me it ate a lily," she said. The psychiatrist looked at the police and the police looked at the psychiatrist. "He told me it had a golden horn in the middle of its forehead," she said. Etc.

³⁴Hemingway, Short Stories, 285.

³⁵This is similar to Hemingway's rejection of some of the characters in The Sun Also Rises. Cf. Baker, Hemingway: The Writer as Artist, 79-82.

³⁶Hemingway, Death in the Afternoon, 98.

³⁷Hemingway, The Torrents of Spring in The Hemingway Reader, 72, 76.

³⁸Hemingway, Death in the Afternoon, 114-115.

³⁹Dryden, Selected Works, 368.

⁴⁰Hemingway, Death in the Afternoon, 163.

⁴¹Ibid., 53.

⁴²Quoted from Manning, "Hemingway in Cuba", Atlantic Monthly, CCXVI (August, 1965), 108. Ernie Pyle (1900-1945) was an American journalist and war correspondent who was killed by Japanese gunfire on Ie, west of Okinawa. Hemingway made this statement when he too was a war correspondent.

⁴³Hemingway, Short Stories, 66.

⁴⁴Hemingway, A Moveable Feast, 109.

The Importance of Irony

¹Hemingway, Death in the Afternoon, 182. Cf. A Moveable Feast, 75: ". . . you could omit anything if you knew that you omitted and the omitted part would strengthen the story and make people feel more than they understood".

²Rovit, Ernest Hemingway, 83.

³Van Nostrand, The Denatured Novel, 109.

⁴Cornford, The Origin of Attic Comedy, 122.

⁵Hemingway, The Sun Also Rises in Three Novels, 177. Cf. 142.

⁶Ibid., 181.

⁷Hemingway, A Moveable Feast, 91-92.

⁸Frye, Anatomy of Criticism, 39.

⁹Sedgewick, Of Irony, Especially in Drama, 10.

¹⁰Hemingway, A Moveable Feast, 88.

¹¹Cf. Frye, Anatomy of Criticism, 195.

¹²Hemingway, Death in the Afternoon, 126-127.

¹³Ibid., 137.

¹⁴Frye, Anatomy of Criticism, 224.

- ¹⁵Robert R. Speckhard, "Shaw and Aristophanes: How the Comedy of Ideas Works", The Shaw Reader, VIII 3(September, 1965), 91-92.
- ¹⁶Hemingway, Death in the Afternoon, 6.
- ¹⁷Hemingway, Short Stories, 248.
- ¹⁸Hemingway, The Old Man and the Sea in Three Novels, 72.
- ¹⁹Hemingway, Death in the Afternoon, 52.
- ²⁰*Ibid.*, 181-183.
- ²¹Hemingway, The Sun Also Rises in Three Novels, 144, 177.
- ²²Lewis, Men Without Art, 17.
- ²³Hemingway, By-Line: Ernest Hemingway, 64-65.
- ²⁴Hemingway, The Sun Also Rises in Three Novels, 215.
- ²⁵Hemingway, Short Stories, 79.
- ²⁶Hemingway, To Have and Have Not, 80.
- ²⁷*Ibid.* Cf. Hemingway, Across the River and into the Trees, 102.
- ²⁸Hemingway, A Farewell to Arms, 185.
- ²⁹*Ibid.*, 184.
- ³⁰*Ibid.*, 223.
- ³¹It seems logical that Hemingway would include the seed of fascism in his novel. It was written ten years after the end of World War I at a time when fascism was established in Italy. Hemingway had previously disparaged the fascist movement when he called Mussolini, "the biggest bluff in Europe", in one of his Star Weekly articles, and he would do so again, although using a different method, in For Whom the Bell Tolls.
- ³²Hemingway, Short Stories, 139.
- ³³*Ibid.*, 105.
- ³⁴Hemingway, A Farewell to Arms in Three Novels, 4.
- ³⁵*Ibid.*, 211.
- ³⁶*Ibid.*, 222 ff.
- ³⁷Hemingway, For Whom the Bell Tolls, 320-322.

³⁸Ibid., 191-192.

³⁹Cf. "An Alpine Idyll" and "Mr. and Mrs. Elliot".

⁴⁰Guthke, in Modern Tragicomedy, links these two concepts into "the grotesque-absurd", 75; and Esslin, in The Theatre of the Absurd, implies that the grotesque is an element of the absurd, 308.

⁴¹Hemingway, A Farewell to Arms in Three Novels, 327-328.

Conclusion: Irony and Pity

¹Hemingway, The Sun Also Rises in Three Novels, 113-114.

²Daniel Fuchs suggests the passage is a parody of Anatole France and Thomas Hardy. See his "Ernest Hemingway, Literary Critic", American Literature, XXXVI (1964-1965), 445-446.

³For example, The Sun Also Rises, 31.

⁴Worcester, The Art of Satire, 140.

⁵Clayborough, The Grotesque in English Literature, 251.

⁶Frye, Anatomy of Criticism, 43.

⁷Thompson, The Dry Mock, 75.

⁸Hemingway, Across the River and into the Trees, 46.

⁹Hemingway, A Farewell to Arms in Three Novels, 12.

¹⁰Scott, "The Bias of Comedy and the Narrow Escape into Faith" in Comedy: Meaning and Form, 113.

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